MEL BROOKS'

SILENT MOVIE

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FADE IN:

WE OPEN ON A WIDE AERIAL SHOT OF L.A. 1

SUPERED OVER IT are the words:

HOLLYWOOD: The Film Capital of Greater Los Angeles

DISSOLVE THRU TO:

EXT. BEVERLY HILLS STREET - DAY 2

We SEE a typical lush, palm-lined, Beverly Hills Street - present day. A YELLOW MORGAN convertible toodles its way down the street.

CUT TO:

TIGHT THREE SHOT 3

We SEE, sitting in the front seat, our three heroes. At the wheel, wearing a jaunty yachting cap and a flowing silk scarf, is MEL FUNN. He looks almost handsome as he deftly maneuvers his yellow beauty down Beverly Drive. Sitting next to him is MARTY EGGS, MEL's Assistant Director and right-hand man. He sits in the middle straddling the gear shift of the Morgan, and we can always tell by his facial expressions when MEL is shifting gears. Seated next to MARTY is MEL's other right-hand man and choreographer, DOM BELL. He is a chubby, good-natured, adorable, slightly balding, somewhat hysterical man. He is munching on a chocolate bar. He is always munching on something. They are a happy threesome; one for all and all for MEL.

CUT TO:

WIDE SHOT - STREET - DAY 4

The Yellow Morgan stops at a red light. There is a bus stop at the corner. There is only one person waiting for the bus, a VERY PREGNANT WOMAN.

CUT TO:

TIGHT THREE SHOT - MEL, MARTY AND DOM 5

They look at her and then at each other. As one, they arrive at the same decision, they will offer her a lift. They indicate they would like to offer her a ride.

CUT TO:

WIDER SHOT TO INCLUDE VERY PREGNANT WOMAN 6

She gratefully and awkwardly climbs over them into the tiny back seat. As she sits down, the front of the car immediately goes up at a 45 degree angle.

CUT TO:

WIDE SHOT OF STREET 7

The Yellow Morgan drives away on its two rear wheels.

MUSIC UP

CREDITS 8

The stars and principal players will appear on the screen in ovals, doing a few moments from the film. The credits will tell us the names and a brief history of their characters.

END CREDITS

CUT TO:

STREET IN FRONT OF BIG BUILDING 9

Sign on building reads: LOS ANGELES MATERNITY HOSPITAL. The tilted Yellow Morgan comes INTO SHOT and stops. DOM and MARTY get out and help PREGNANT WOMAN out of car. The moment she is out of the car, it returns to its normal four-wheel position.

CUT TO:

YELLOW MORGAN 10

MEL and DOM wish her luck and wave good-bye to her. MEL puts the car in gear and starts to go. DOM stops him and immediately indicates: "Where's Marty?" MEL stops the car. They both look around, DOM spots him, taps MEL and points.

CUT TO:

TIGHT TWO SHOT - DOM'S P.O.V. - MARTY AND GORGEOUS, TALL VOLUPTUOUS NURSE 11

He looks up at her and speaks with obvious sincerity. The GIRL listens for awhile and then smashes him across the

Cont.

11 Cont.

face. MARTY hits the ground and bounces back up immediately. He walks back towards the Yellow Morgan.

CUT TO:

TIGHT THREE SHOT 12

MARTY reaches the Yellow Morgan. MEL and DOM look at him waiting for an explanation. He offers none. He sits and stares straight ahead. MEL puts the car in gear, MARTY rises an inch. They drive off.

CUT TO:

ANOTHER STREET - LOS ANGELES - TIGHT THREE SHOT - DOM - DAY 13

DOM speaks.

TITLE CARD

"Do you really think the head of the studio will buy a silent movie in this day and age?"

CUT TO:

CLOSEUP - MARTY 14

MARTY speaks.

TITLE CARD

"People are funny nowadays. They like to hear words."

CUT TO:

CLOSEUP - MEL 15

MEL speaks.

TITLE CARD

"He'll love it I tell you. They don't make you the head of a movie studio if you're an idiot."

CUT TO:

MARTY AND DOM 16

They look at each other.

CUT TO:

EXT. STUDIO GATE - DAY 17

Large sign at top reads:

BIG PICTURE STUDIOS

IF IT'S A BIG ONE...IT WAS MADE HERE!

CAMERA MOVES DOWN TO:

WIDE SHOT - STUDIO GATE 18

The Yellow Morgan comes into view.

CUT TO:

TIGHT SHOT - YELLOW MORGAN 19

It drives up to Studio entrance. It is a typical Studio gate with guard booth in center. A large wooden red and white peppermint striped bar is attached to the booth. It is lowered and raised to bar entry or to permit traffic to enter the Studio. The peppermint bar is in the "UP" position as the Yellow Morgan starts in at a nice fast clip. MEL, MARTY and DOM casually wave to the STUDIO GUARD as they approach the booth.

QUICK CUT TO:

CLOSEUP - GUARD'S FACE 20

It is obvious the GUARD does not recognize them.

QUICK CUT TO:

CLOSEUP - GUARD'S THUMB 21

It is pressing the "DOWN" button.

QUICK CUT TO:

WIDE SHOT - STUDIO GATE 22

The peppermint striped wooden barrier drops down just as the Yellow Morgan starts through. It does so just in time

Cont.

22 Cont.

to miss the windshield but it catches MEL, MARTY and DOM's waving arms as they drive through. MEL, MARTY and DOM hang suspended from the barrier as the driverless car continues on into the Studio.

CUT TO:

TIGHT THREE SHOT - MEL, MARTY AND DOM 23

They fall to the ground stunned. MEL is the first to pull himself together. He leaps to his feet, brushes himself off, and storms over to the GUARD. CAMERA FOLLOWS. MEL rips the clipboard out of the GUARD's hands and points to his name on it.

CUT TO:

EXTREME CLOSEUP - CLIPBOARD 24

Name in center of page reads:

MEL FUNN APPOINTMENT WITH STUDIO CHIEF

CUT TO:

CLOSEUP - GUARD'S FACE 25

He mouths the words, "I'm sorry."

CUT TO:

MED. SHOT - STUDIO GATE 26

MEL and MARTY toss the GUARD a look of utter contempt and haughtily march into the Studio. DOM, who is the last in line, gives the GUARD a swift backward kick in the pants. Our three heroes march off. They pass the Yellow Morgan, which has found a spot for itself in the parking lot. Just before they turn the corner, they do a fancy little double step.

CUT TO:

ORNATE STUDIO EXECUTIVE DOOR 27

Sign reads:

CURRENT STUDIO CHIEF

CUT TO:

REVERSE ANGLE FROM BEHIND STUDIO CHIEF'S HIGH-BACK LEATHER CHAIR 28

Cigar smoke drifts up toward the ceiling. Door opens, SECRETARY enters and speaks.

TITLE CARD

"Mel Funn, once the world's greatest comedy director and now a washed-up has-been is on his way to see you."

CUT TO:

STUDIO CHIEF 29

He is smoking double-barreled, two-banded cigars. He wears a pin-striped business suit and his general dress and demeanor is ultra-conservative. He speaks.

TITLE CARD

"Good. When he gets here, send him right in."

CUT TO:

SECRETARY 30

She speaks.

TITLE CARD

"But, Sir, isn't it common knowledge around town that Mel Funn..."

CUT TO:

SECRETARY 31

She makes drinking motion with thumb in mouth.

CUT TO:

STUDIO CHIEF 32

He leaps to his feet with a puzzled look on his face and speaks.

Cont.

32 Cont.

TITLE CARD

"He sucks his thumb??"

CUT TO:

SECRETARY 33

She takes whiskey bottle out of nearby cabinet and holds it up.

CUT TO:

STUDIO CHIEF 34

He acknowledges and speaks.

TITLE CARD

"Oh-- don't worry. I've checked him out. He hasn't touched a drop in over a year..."

CUT TO:

EXT. WIDE SHOT - BIG PICTURE STUDIOS ADMIN. BLDG. - DAY 35

MEL, MARTY and DOM are outside the main entrance. MEL takes script from back pocket, holds it in the air and speaks.

TITLE CARD

"Well, this is it. Wish me luck."

CUT TO:

THE THREE GUYS 36

They shake hands warmly. The handshake turns into encouraging hugs. The hugging and good luck embraces develop into a crazy love scene, with grabbing and kissing and dipping and caressing.

CUT TO:

TWO SECRETARIES PASSING BY 37

One is short and chubby. The other is tall and skinny.

Cont.

37 Cont.

The short one looks up at the other and speaks.

TITLE CARD

"Fags."

CUT TO:

MED. SHOT - MEL, MARTY AND DOM 38

MEL finally breaks it up, starts walking into building. The guys give him a good luck signal with crossed fingers. MEL responds in turn and then, after several desperate attempts to separate his fingers, he realizes they may be stuck that way for life. MEL disappears into the building, still slapping his fingers.

CUT TO:

TIGHT TWO SHOT - MARTY AND DOM 39

DOM speaks.

TITLE CARD

"If he fails now, it's back to the bottle..."

CUT TO:

INT. MASTER SHOT - STUDIO CHIEF'S OFFICE - DAY 40

The door opens. MEL FUNN pokes his head in. SECRETARY hides bottle behind her. STUDIO CHIEF waves him on in. MEL enters and jauntily walks over to the STUDIO CHIEF's desk. STUDIO CHIEF offers his hand in friendship. MEL looks down at his hand with the crossed fingers, hesitates and then decides to shake anyway. They shake.

CUT TO:

CLOSEUP - MEL 41

He is examining his hand. His fingers are no longer crossed.

CUT TO:

CLOSEUP - STUDIO CHIEF 42

He's perplexed. Now, his fingers are crossed. He can't understand how it happened. He attempts to uncross his fingers by banging them on the desk. It doesn't work. He gets a bright idea. He walks around desk to SECRETARY, extends his hand, they shake, he speaks.

TITLE CARD

"Oh Mary, I've been meaning to tell you, you're doing a great job."

CUT TO:

SECRETARY 43

She looks at her hand, her fingers are crossed. As she leaves the office, she tries to shake her fingers free.

CUT TO:

TWO SHOT - MEL AND STUDIO CHIEF 44

STUDIO CHIEF points towards wall, he shakes his head sadly and speaks.

TITLE CARD

"We need a great idea for a movie -- as you can see, Big Pictures is in desperate trouble -- look."

CUT TO:

WIDE SHOT OF WALL THAT INCLUDES GRAPH AND WHITE SOFA BENEATH IT 45

Sign above graph reads:

BIG PICTURE STUDIO'S PROFITS FOR PERIOD ENDING NOW

A black line zigzags all the way down from the top left corner of the graph to the bottom right and off graph, down onto white sofa.

CUT TO:

INT. WIDE SHOT - STUDIO CHIEF'S OFFICE - DAY 46

The door bursts open and the SECRETARY enters with a piece of paper. She thrusts it into STUDIO CHIEF's hand. STUDIO CHIEF and MEL read it at the same time.

CUT TO:

CLOSEUP - INTER-OFFICE MEMO 47

It reads:

INTER-OFFICE MEMO

UNLESS BIG PICTURES CAN SHOW PROFIT
BY END OF NEXT MONTH, THE STUDIO WILL
BE TAKEN OVER BY ENGULF & DEVOUR.

CUT BACK TO:

TIGHT SHOT - MEL AND STUDIO CHIEF 48

STUDIO CHIEF crumples memo and lets it drop on desk. He reaches into his vest pocket, takes out a small vial of pills. MEL, meanwhile, picks up the crumpled memo, unfolds it and begins to read. STUDIO CHIEF takes out pill, puts the rest of them back and pours himself a glass of water. He drinks the glass of water completely, and then throws the pill in his mouth. He then has a lot of trouble swallowing the pill.

CUT TO:

CLOSEUP - MEL 49

He studies the memo. MEL looks up and speaks.

TITLE CARD

"Who are Engulf & Devour?"

CUT TO:

STUDIO CHIEF 50

He pounds his chest with his fist to help him finally swallow the pill and then speaks.

TITLE CARD

"They're a big conglomerate who
want to take over the studio.
They own everything...oil, shipping,
recycled denim..."

CUT TO:

MEL 51

He holds up the script in one hand and taps it with his other hand. He speaks.

TITLE CARD

"They're not going to take over this studio. I got your next hit picture right here."

CUT BACK TO:

MEL 52

He slams the script down dramatically on the STUDIO CHIEF's desk.

CUT TO:

TIGHT SHOT - STUDIO CHIEF 53

He grabs the script, stands up, and speaks excitedly.

TITLE CARD

"What is it?? A western?... A love story?...A musical?..."

CUT BACK TO:

MEL 54

He extends his arms triumphantly and speaks.

TITLE CARD

"A silent movie!!!"

CUT TO:

CLOSEUP - STUDIO CHIEF'S FACE 55

He is completely dumbfounded. He stares at MEL in a stunned stupor.

CUT BACK TO:

MEL 56

He is frozen in place with the exact same enthusiastic expression on his face, waiting for an answer.

CUT BACK TO:

STUDIO CHIEF 57

He is still staring in disbelief.

CUT BACK TO:

MEL 58

He is still grinning, waiting for a response.

CUT BACK TO:

STUDIO CHIEF 59

He continues to stare.

CUT BACK TO:

MEL 60

He finally breaks out of his pose and speaks.

TITLE CARD

"Well, what do you think??"

CUT TO:

STUDIO CHIEF 61

His face turns red with rage. He rises from his chair to his full height, and begins to shout angrily.

TITLE CARD

"Are you crazy? A silent movie... today!?...Don't you know <u>slapstick</u> is dead!!!"

CUT TO:

WIDE SHOT - OFFICE 62

The STUDIO CHIEF sits with such force, that his chair, which is on casters, goes out from under him. His cigar goes flying out of his mouth. For a moment, he completely disappears from view. Suddenly, he comes smashing through the bottom of his desk, splintering the mahogany panel as he comes out. The chair rockets straight across the room and crashes into the far wall. The impact causes a hidden movie screen to fall from its niche in the ceiling. It smashes the STUDIO CHIEF on the head.

QUICK CUT TO:

CLOSEUP - STUDIO CHIEF 63

He is dazed.

QUICK CUT TO:

WALL BEHIND DESK 64

A little panel in the wall slides open, REVEALING the flickering light of a hidden projector.

QUICK CUT BACK TO:

OPPOSITE WALL 65

On the screen, which just fell, we SEE Betty Grable, Dan Dailey and Mona Freeman doing a number from "MOTHER WORE TIGHTS."

CUT TO:

TIGHT SHOT - STUDIO CHIEF 66

He is on the floor at the bottom of the screen. Suddenly, he realizes there is a movie going on somewhere nearby and turns his head to see what is happening.

CUT TO:

WIDE SHOT 67

The screen goes back into its niche. The impact releases the "down" spring, sending the screen hurtling towards the floor. As the CHIEF struggles to his feet, he is smashed on the head by the falling screen. The screen keeps going up and down, each time hitting the STUDIO CHIEF on the head.

During all this, we SEE "MOTHER WORE TIGHTS" sometimes projected on the screen and sometimes on the STUDIO CHIEF.

CUT TO:

TIGHT SHOT - MEL 68

He can't believe his eyes. He starts across the room to the STUDIO CHIEF's aid.

CUT TO:

MED. SHOT - STUDIO CHIEF 69

MEL enters the FRAME, pushes an "off" button on the wall, which turns off the projector and sends the screen back into the ceiling. He helps the STUDIO CHIEF to his feet.

Cont.

69 Cont.

The STUDIO CHIEF is completely disheveled. He is very unhappy. He breaks away from MEL, points to the door and shouts vehemently.

TITLE
(Very Big Letters)

"OUT!"

CUT TO:

TIGHT SHOT - MEL 70

He shakes his head sadly and starts towards the door. As he is about to open the door, he looks at the wall adjacent to him. It is covered with 8 x 10 glossies of Hollywood's biggest super-stars.

CUT TO:

STUDIO CHIEF 71

He is tidying up the mess. He picks up a plug that has fallen out of the socket and puts it back into its outlet.

CUT TO:

CLOSEUP - MEL 72

He rubs his fingers across his lips, obviously in the throes of a brainstorm. Suddenly, a bare light bulb goes on immediately above and behind his head. He turns toward the STUDIO CHIEF and speaks.

TITLE CARD

"What if I got the biggest stars in Hollywood to be in the movie?"

CUT BACK TO:

STUDIO CHIEF 73

His eyes widen with excitement. He speaks.

TITLE CARD

"That's different!....You get the stars, you got a deal."

CUT TO:

WIDE SHOT - STUDIO CHIEF'S P.O.V. - ALL THE 8 X 10 GLOSSIES 74

The CAMERA SLOWLY MOVES IN CLOSER and CLOSER, until it isolates the select group of SUPERSTARS who will actually appear in the film.

FADE OUT.

FADE IN:

WIDE SHOT - YELLOW MORGAN DRIVING ALONG LOS ANGELES STREET - DAY A-74

In the b.g. we SEE a dinky Hamburger Stand with a big plastic hamburger sitting on top of it. A sign at the top reads:

MACLOSERS HAMBURGERS
SINCE 1932
OVER 14 SOLD

CUT TO:

WIDE SHOT - THE YELLOW MORGAN 75

is driving along a street adjacent to a golf course. Big sign above putting green reads:

MINIATURE GOLF

The Yellow Morgan drives o.s., as CAMERA MOVES IN to putting green. We SEE five MIDGETS dressed in golf attire around the hole. Three regular sized CADDIES stand around carrying their golf bags. One of the MIDGETS sinks a long putt. All the MIDGETS jump for joy.

CUT TO:

LOS ANGELES STREET 76

The Yellow Morgan drives by a Chinese restaurant. A sign reads:

CHINESE RESTAURANT
SZECHWAN COOKING
VERY HOT & SPICY

The Yellow Morgan drives o.s., as CAMERA MOVES IN to CLOSE SHOT of large picture window of the Chinese Restaurant. The CUSTOMERS eat and chat with each other. As they talk, smoke comes out of their mouths. They fan it away so they can see their luncheon companions.

CUT TO:

EXT. ANOTHER L.A. STREET - DAY 77

The Yellow Morgan driving along. DOM is munching from a large bag of potato chips. The car slowly approaches the exit driveway of a parking lot.

Sign in b.g. reads:

EXIT ONLY
DO NOT ENTER
SEVERE TIRE DAMAGE

CUT TO:

NEW ANGLE 78

A late model car in front of the Yellow Morgan turns into the forbidden entrance and boldly drives into the parking lot.

CUT TO:

TIGHT THREE SHOT - MEL, MARTY AND DOM 79

MEL and MARTY look at each other in bewilderment. DOM continues to munch.

CUT BACK TO:

LATE MODEL CAR IN PARKING LOT 80

Suddenly, from out of nowhere spring four tough-looking delinquents. They run over to the car, slash the tires to ribbons and immediately disappear.

QUICK CUT BACK TO:

TIGHT THREE SHOT - MEL, MARTY AND DOM 81

They look at each other as if to say, "Ah, that's what the sign meant."

CUT TO:

EXT. POSH BEVERLY HILLS RESIDENTIAL STREET - DAY 82

The Yellow Morgan comes into view. They pass a steamroller busily at work on a newly paved street.

CUT TO:

TIGHT THREE SHOT - MEL, MARTY AND DOM 83

MEL looks from right to left searching for the right house. DOM splits his attention between looking for street numbers and eating an "airplane meal" from a little plastic tray in

83 Cont.

front of him. The salt and pepper shakers say TWA. MARTY continues to study the map. Suddenly he taps the map and then excitedly points to a house up the street.

CUT TO:

CLOSEUP - MAP 84

It reads: MAP OF THE MOVIE STARS

We SEE lots of different colored stars dotting the streets on the map. CAMERA MOVES into EXTREME CLOSEUP of our FIRST STAR's name. It is above a little drawing of his house. In the center we see an oval photograph of our FIRST STAR.

CUT TO:

THREE SHOT - MEL, MARTY AND DOM A-84

DOM points up at something excitedly. MEL and MARTY turn to see...

CUT TO:

THEIR P.O.V. B-84

It is a WIDE SHOT of a beautiful Beverly Hills mansion, exactly like the one on the map. The FIRST STAR's name appears above the house in ten foot letters. There is also a large oval photograph of the FIRST STAR between his first and last name.

SCREEN FLIPS TO:

FRONT DOOR - BEVERLY HILLS MANSION 85

MEL, MARTY and DOM are at the front door. CAMERA TIGHTENS SHOT as MEL confidently presses the doorbell button. Front door opens revealing JAPANESE BUTLER. MEL speaks.

TITLE CARD

"Is this _____ _____
(FIRST STAR)'s house?"

CUT TO:

CLOSEUP - JAPANESE BUTLER 86

His mouth drops open in shock.

Cont.

86 Cont.

TITLE CARD

"How did you find out?"

OUT 87

CUT BACK TO:

SCENE 88

The BUTLER slams the door in their faces.

CUT TO:

TIGHT SHOT - MEL, MARTY AND DOM 89

They are slightly embarrassed. They make believe it didn't happen. DOM gets excited. He has an idea. He'll stick his foot in the door.

CUT TO:

CLOSEUP - DOM 90

He indicates to MEL to ring the doorbell again.

CUT TO:

MED. SHOT - MEL, MARTY AND DOM 91

MEL presses the doorbell again -- long and hard. The BUTLER opens the door. He looks at them with great annoyance and begins to slam the door shut. DOM quickly makes a move toward the door with his leg.

QUICK CUT TO:

CLOSEUP - DOM'S FOOT IN DOORWAY 92

The door slams shut on it.

CUT TO:

THREE SHOT - MEL, MARTY AND DOM 93

DOM clutches his head in excruciating pain. MEL and MARTY pound on the door. The BUTLER finally opens it again and closes it quickly, leaving only enough time for DOM to get his foot out. They look down at DOM's foot to inspect the damage.

CUT TO:

CLOSEUP - DOM'S SHOE 94

The front half of the shoe has taken the exact shape of the area where the door meets the doorframe. It goes right - left - and right again.

CUT BACK TO:

THREE SHOT - MEL, MARTY AND DOM 95

MEL and MARTY help DOM back to the car. Every once in a while, they glance at DOM's crazy looking shoe and shake their heads in wonder.

WIPE TO:

INT. EXTREME CLOSEUP - FIRST STAR'S FACE - DAY 96

CAMERA PULLS BACK a little to REVEAL that the FIRST STAR is enjoying the soothing effect of a nice hot shower. As he soaps his chest and shoulders, another hand suddenly appears and begins to lather him, and then another and then another. His eyes move from side to side suspiciously. The CAMERA SLOWLY CONTINUES TO PULL BACK to REVEAL MEL, MARTY and DOM, also naked from the waist up, in the shower with the FIRST STAR.

CUT TO:

WIDE SHOT - FIRST STAR'S FACE 97

He opens his mouth and yells.

TITLE CARD

"HELP!"

IRIS OUT.

IRIS IN:

INT. FIRST STAR'S FRONT ENTRANCE FOYER - DAY 98

The FRAME is EMPTY.

TITLE CARD

"DING DONG."

CUT BACK TO:

SCENE 99

FIRST STAR ENTERS FRAME, looks around and shouts.

TITLE CARD

"Kato. There's someone at the door."

CUT BACK TO:

SCENE 100

His BUTLER is nowhere in sight. FIRST STAR is annoyed. He decides to answer the door himself. He walks over to the door and opens it.

CUT TO:

FIRST STAR'S P.O.V. 101

We SEE what appears to be the lower front part of a huge raincoat.

CUT TO:

MED. SHOT - FIRST STAR AND RAINCOAT 102

He's puzzled.

CUT TO:

EXT. FRONT ENTRANCE - FIRST STAR'S HOME - DAY 103

We SEE an incredibly "TALL MAN" wearing a very long raincoat.

CUT TO:

CLOSEUP - "TALL MAN'S" FACE 104

It is MEL FUNN wearing a fedora and a mustache. He is standing on MARTY's shoulders, who in turn is standing on DOM's shoulders, but of course we can't see them. MEL looks down at FIRST STAR and speaks.

TITLE CARD

"Hi. I'm with the Circus. My car broke down. May I use your phone?"

CUT TO:

CLOSEUP - STAR 105

He looks suspiciously INTO CAMERA and then back to "TALL MAN."

CUT TO:

INT. MED. SHOT - FIRST STAR'S FOYER - DAY 106

He graciously opens front door and motions for the "TALL MAN" to come in.

CUT TO:

EXT. FRONT ENTRANCE 107

MARTY and DOM do not realize that MEL's head is above the door and briskly enter, thereby smashing MEL's face into the bricks above the door. MEL reels back off the bricks, creating a serious imbalance in the "TALL MAN". DOM rushes backward to correct the shift in weight. The STAR, concerned for the "TALL MAN"'s safety, moves forward and reaches up trying to grab the long sleeve to stop the "TALL MAN" from falling backwards. Suddenly, the weight shifts forward. Now MEL starts to tilt down toward the STAR.

CUT TO:

CLOSEUP - STAR'S FACE 108

Panic.

CUT BACK TO:

SCENE 109

The STAR now runs backwards towards his front door. He realizes he is not going to make it in time and runs in the opposite direction towards the street. Unluckily, the "TALL MAN"'s weight shifts again, and he starts to fall backwards towards the fleeing STAR. The STAR runs with all his might, but, unfortunately, not fast enough to escape the falling giant. He is struck down by the "TALL MAN" and then suddenly swept up in a spectacular somersault. As the "EXTRA TALL MAN" regains his footing, we see that the FIRST STAR is now on the bottom supporting everybody.

CUT TO:

CLOSEUP - STAR'S FACE LOOKING AROUND 110

For a few seconds, he is quite proud of himself.

CUT BACK TO:

SCENE 111

Suddenly, gravity gets the best of the situation and the "TALL MAN" plummets to earth and begins rolling down the lawn towards the street.

CUT TO:

TIGHT SHOT - PORTION OF MOVING RAINCOAT 112

The buttons begin to pop off. MARTY and DOM are thrown out onto the lawn.

CUT TO:

WIDE SHOT 113

They roll off in separate directions leaving MEL and FIRST STAR still trapped in the coat, hurtling toward the street.

CUT TO:

MED. SHOT - LONG RAINCOAT 114

As they reach the curb, MEL is abruptly stopped by a fire hydrant.

CUT TO:

MASTER SHOT - STREET 115

The FIRST STAR continues on unrolling the raincoat until he comes to rest at the opposite curb, thus creating the illusion of a very tall person in a raincoat stretched all the way across the street.

CUT TO:

STEAMROLLER 116

It is adding the finishing touches to the newly surfaced street in front of FIRST STAR's home.

CUT TO:

MED. SHOT - STEAMROLLER DRIVER 117

His eyes pop out in panic as he sees the "TALL MAN" directly in his path. His hand reaches for the emergency brake.

CUT TO:

WIDE SHOT - STREET 118

Steamroller cannot stop. It seriously flattens raincoat and finally comes to a halt. The DRIVER jumps off, rushes over to crushed raincoat.

CUT TO:

STEAMROLLER DRIVER'S P.O.V. 119

First we SEE MEL's wiggling head. The CAMERA then PANS SLOWLY across the entire flattened raincoat and COMES TO A STOP at the FIRST STAR's wiggling feet.

CUT BACK TO:

SCENE 120

The DRIVER faints.

CUT TO:

TIGHT SHOT - MEL 121

He sits up and looks concerned toward bottom of raincoat.

CUT TO:

MEL'S P.O.V. 122

FIRST STAR sits up, looks at DRIVER, looks at MEL and begins laughing.

IRIS OUT.

IRIS IN:

EXT. WIDE SHOT - CITY STREET - INCLUDING TYPICAL OLD-FASHIONED NEWSSTAND AT A CORNER 123

News truck comes into view, drives up to newsstand, slows down. MAN at back of open truck picks up big bundle of the latest edition.

CUT TO:

MED. SHOT - OLD SKINNY VENDOR WITH NEWSSTAND AND PART OF TRUCK IN B.G. 124

VENDOR is wearing typical apron on which is written, "Buy the Los Angeles Journal." MAN in back of truck throws bundle of newspapers towards newsstand.

CUT TO:

MED. CLOSEUP - OLD VENDOR 125

Bundle of papers comes crashing down on him knocking him to the ground.

CUT TO:

ANOTHER ANGLE 126

VENDOR is lying there unconscious next to the bundle of papers. CAMERA MOVES in on newspaper at the top until the headline FILLS THE SCREEN. It reads in big bold type:

_____ _____(FIRST STAR) SIGNS TO DO SILENT MOVIE.

FADE OUT.

FADE IN:

CLASSIC SHOT - NEW YORK CITY SKYLINE - DAY 127

SUPERED OVER SHOT - "New York City." Background MUSIC plays "San Francisco, Open Your Golden Gate." MUSIC comes to dissonant halt. There is an embarrassing pause. MUSIC resumes with a lilting version of "I'll Take Manhattan."

DISSOLVE THRU TO:

EXT. MODERN SKYSCRAPER - DAY 128

Large sign at the top of the building reads:

ENGULF & DEVOUR, INC.

DISSOLVE THRU TO:

INT. WOOD PANELED WALL - CONFERENCE ROOM - DAY 129

A beautiful shiny brass sign reads "ENGULF & DEVOUR, INC." The company logo, directly beneath the sign, consists of two hands encircling the globe. Underneath the logo is the company slogan: "Our Fingers Are In Everything."

CAMERA DRIFTS OFF TO:

HUGE DIAMOND-STUDDED DOLLAR SIGN 130

The glitter is almost blinding. Pseudo-religious MUSIC accompanies the revelation.

CUT TO:

REVERSE ANGLE 131

Flanking a large conference table, we SEE 12 EXECUTIVES including MR. ENGULF and MR. DEVOUR who stand at the head of the table. They are all wearing conservative business suits. Their right hands are placed over their hearts as they stand at attention and solemnly pray. The CAMERA PANS their glowing faces, lighted by the holy light emanating from the dollar sign. CAMERA COMES TO REST on a TIGHT TWO SHOT of MESSRS. ENGULF and DEVOUR. Their eyes glisten with religious rapture as they mouth their sacred words.

TITLE CARD

"Oh Mighty Dollar, we pray to thee
with all our heart, for without thee,
we are in the crapper, Amen."

CUT TO:

WIDE SHOT - CONFERENCE ROOM 132

392

The EXECUTIVES sit.

CUT TO:

TIGHT TWO SHOT - JOHN J. ENGULF AND DEVOUR 133

ENGULF is a tall attractive man, in his late forties. He sports a villainous black pencil-thin moustache. He speaks.

TITLE CARD

"Would the West Coast Division please report on our imminent acquisition of Big Picture Studios."

MR. DEVOUR leans over and whispers something in his ear.

TITLE CARD

(IT IS BLANK...)

CUT BACK TO:

TIGHT TWO SHOT - ENGULF AND DEVOUR 134

ENGULF indicates "What??" DEVOUR shouts something back at him.

TITLE CARD

"Your fly is open!"

CUT BACK TO:

TIGHT TWO SHOT - ENGULF AND DEVOUR 135

ENGULF stares at DEVOUR in amazement, with a "how could you" look and then reaches down and zips up his fly in embarrassment. He then speaks.

TITLE CARD

"Go on with your report."

CUT TO:

MED. SHOT - CONFERENCE TABLE 136

The five EXECUTIVES (the West Coast Division) nearest MR. DEVOUR rise. A SPOKESMAN closest to the head of the table begins his report.

TITLE CARD

"Mr. Engulf...Mr. Devour...Gentlemen. I'm afraid we've run into trouble."

CUT TO:

CLOSEUP - ENGULF 137

He stares at the West Coast Division SPOKESMAN. MR. ENGULF is obviously getting angrier with every passing second. After a bit we SEE little white dots of foam appear at the corners of his mouth. He turns his head toward DEVOUR and nods meaningfully.

CUT TO:

WIDE SHOT - INCLUDING DEVOUR AND EXECUTIVES OF THE WEST COAST DIVISION 138

DEVOUR rises. We FOLLOW him as he goes to the SPOKESMAN. He slaps him harshly. He moves to SECOND MAN, does the same. Moves to THIRD MAN, does the same. Moves to FOURTH MAN, does the same. He gets to the FIFTH MAN, who is a BIG, mean-looking EXECUTIVE. As he is about to hit him, the BIG EXECUTIVE slaps DEVOUR hard across the face.

CUT TO:

CLOSEUP - DEVOUR'S FACE 139

He pauses to analyze the situation and quietly goes back to his place.

CUT TO:

TIGHT SHOT - SPOKESMAN 140

He continues to speak.

TITLE CARD

"And I'm sorry to report that Big Picture Studios has rejected our bid."

CUT TO:

CLOSEUP - ENGULF 141

His face darkens with rage. A little more foam comes bubbling up out of the corners of his mouth. Once again, he nods angrily at DEVOUR.

CUT TO:

WIDE SHOT - INCLUDING DEVOUR AND EXECUTIVES OF THE WEST COAST DIVISION 142

DEVOUR goes through the same routine that he did before. He slaps the first four men, and once again takes a hard one in the face from the BIG EXECUTIVE. He pauses to analyze the situation and once more goes back to his place.

CUT TO:

CLOSEUP - SPOKESMAN 143

He continues speaking.

Cont.

143 Cont.

TITLE CARD

"And what's more, they've hired Mel Funn to direct a gigantic silent movie...if it's a hit, we're finished."

CUT TO:

CLOSEUP - ENGULF 144

The foam is running freely now and some of it flies off as he nods viciously towards DEVOUR.

CUT TO:

MED. SHOT - CONFERENCE TABLE INCLUDING DEVOUR AND EXECUTIVES OF WEST COAST DIVISION 145

DEVOUR goes over to SPOKESMAN. He raises his hand to start the slapping and then stops to think about the consequences. He then leans over and looks at the BIG EXECUTIVE at the end of the line. He's worried. He gets an idea. He slaps the SPOKESMAN and indicates, "Pass it down." The SPOKESMAN in turn slaps the SECOND MAN, who in turn slaps the THIRD MAN, who in turn slaps the FOURTH MAN. Just as the FOURTH MAN is about to slap the BIG EXECUTIVE, the BIG EXECUTIVE quickly slaps him. He in turn spins around and slaps the THIRD MAN, who in turn slaps the SECOND MAN, who in turn slaps the SPOKESMAN, who then slaps DEVOUR.

CUT TO:

CLOSEUP - SPOKESMAN 146

He continues speaking.

TITLE CARD

"To make matters worse, Funn is going after the biggest super-stars in Hollywood. They've already signed _____ _____(FIRST STAR)."

CUT TO:

MED. SHOT - INCLUDING ENGULF, DEVOUR AND SOME OF THE EXECUTIVES 147

ENGULF leaps to his feet in a towering rage. Thick white foam spews from his mouth like an erupting volcano. He leaps across the table at the WEST COAST SPOKESMAN. He

Cont.

147 Cont.

slides quickly like a vicious shark towards his victim, turning his belly up at the last moment as he snaps his teeth towards the SPOKESMAN's throat. DEVOUR, along with all the others, pulls him off the SPOKESMAN's neck. He comes away with a piece of the SPOKESMAN's collar in his teeth. DEVOUR soothes him and straightens out his rumpled clothing.

OUT 148

CUT TO:

CLOSEUP - ENGULF 149

He regains his composure somewhat and makes an announcement.

TITLE CARD

"Gentlemen, tomorrow morning we fly to Hollywood..."

CUT BACK TO:

WIDE SHOT - SCENE A-149

MUSIC plays a peppy version of "Hooray for Hollywood" as ENGULF spins on his heel and leaves determinedly, immediately followed by the rest of the EXECUTIVES. DEVOUR brings up the rear. He is the only one who seems to hear the music. He does a little dance in time to the lively rhythm. The EXECUTIVE before DEVOUR slams the door shut in his face.

FADE OUT

FADE IN:

EXT. STUDIO GATE - DAY 150

The Yellow Morgan drives UNDER CAMERA towards Studio entrance. The red and white striped barrier is up. As the Morgan approaches the gate, MEL, MARTY and DOM wave casually at the GUARD.

CUT TO:

GUARD 151

As he waves, a pencil that was in his hand, drops to the floor of the little guardhouse. He bends down to pick it up.

CUT TO:

CLOSEUP - GUARD'S REAR 152

It accidentally presses the "DOWN" button.

CUT TO:

WIDE SHOT - STUDIO GATE 153

The gate comes crashing down just as the Yellow Morgan gets there. The windshield of the Morgan bangs into the wooden barrier, sending it spinning into the opposite direction, thereby turning the guardhouse entirely around.

CUT TO:

REVERSE ANGLE 154

MEL, MARTY and DOM drive through into the Studio, paying no attention to what has happened.

CUT TO:

GUARD 155

He retrieves the pencil, straightens up and continues doing his job, not realizing, of course, that the guardhouse is facing in the wrong direction.

CUT TO:

WIDE SHOT - STUDIO GATE 156

Several cars are now lined up, waiting to get out of the Studio. A big argument ensues because the GUARD will not let them leave the Studio without a pass.

CUT TO:

INT. BIG PICTURE STUDIOS - LONG, NARROW HALLWAY - DAY 157

MEL, MARTY and DOM enter the hallway. Because of the tight quarters, they are forced to walk very close together. They appear to be one, strange-looking person with six legs. They make their way down the hallway passing various screening rooms until they come to a screening room in use as indicated by a flashing red light. They stop. MEL opens door.

CUT TO:

INT. SCREENING ROOM - REVERSE ANGLE 158

STUDIO CHIEF is in the F.G. Sitting several seats away, near the telephone, is his SECRETARY. The door opens letting in gobs of light. STUDIO CHIEF motions for them to quickly shut the door and come in. He speaks.

TITLE CARD

"I'll be with you in a minute.
I want to look at some scenes
from a new picture we're shooting."

CUT TO:

MEL, MARTY AND DOM 159

The guys nod their heads and take their seats.

CUT TO:

SCREEN 160

We SEE a Clapboard. Written on it in chalk is:

"LOBSTERS IN NEW YORK"

CUT TO:

EXT. FANCY RESTAURANT - NIGHT 161

Sign above revolving door reads:

"CHEZ LOBSTER"

As revolving door moves, CAMERA GOES THROUGH to restaurant. Stepping INTO SHOT, we SEE a huge, red LOBSTER dressed in a maitre d's tuxedo. In his left claw he carries menus. He

Cont.

161 Cont.

signals with his right claw, "Table for two, this way." TWO LOBSTERS, one dressed as a MAN and one as a LADY, ENTER THE FRAME. CAMERA FOLLOWS as the three of them walk by several tables. We SEE other lobsters having cocktails while waiting for their food. They wear paper bibs with "Chez Lobster" written on them.

CUT TO:

TIGHT SHOT - EMPTY TABLE 162

MAITRE D' LOBSTER, followed by other TWO LOBSTERS, ENTERS THE FRAME. MAITRE D' LOBSTER graciously holds the chair for the LADY LOBSTER. They sit. He hands them menus. A WAITER LOBSTER in green jacket and black bow tie approaches their table to take their order. The MAN LOBSTER points to something on the menu. WAITER LOBSTER bows and indicates for the MAN LOBSTER to follow him. The MAN LOBSTER gets up and follows him.

CUT TO:

ANOTHER ANGLE 163

CAMERA FOLLOWS as WAITER LOBSTER leads MAN LOBSTER to large tank. The tank is filled with HUMAN BEINGS in bathing suits.

CUT TO:

CLOSEUP - TANK 164

Several HUMAN BEINGS swim slowly back and forth. Others are piled up on each other in a corner.

CUT BACK TO:

SCENE 165

MAN LOBSTER points to a tasty-looking HUMAN BEING. WAITER LOBSTER reaches in with his claw.

CUT TO:

CLOSEUP - TANK 166

The HUMAN BEINGS in the tank go bananas. They swim every which way to avoid the claw. The claw finally seizes a middle-aged MAN and lifts him from the tank. He struggles frantically. The SCREEN goes white as the film runs out.

CUT TO:

STUDIO CHIEF 167

As the lights go on, he speaks.

TITLE CARD

"Well, what do you think?...

CUT TO:

TIGHT TWO SHOT - DOM AND MEL 168

DOM looks at MEL. MEL speaks.

TITLE CARD

"It should do very well in Maine!"

CUT BACK TO:

TWO SHOT - DOM AND MEL 169

MEL leans forward to solicit MARTY's opinion. CAMERA WIDENS SHOT to REVEAL MARTY is missing. MEL and DOM swivel their heads searching for him.

CUT TO:

MARTY AND SECRETARY STANDING IN CORNER OF SCREENING ROOM 170

MARTY looks up at her and speaks with obvious sincerity. She listens for a while and then smashes him across the face. MARTY hits the ground and bounces up. He walks back to MEL and DOM as if nothing had happened.

CUT TO:

TIGHT THREE SHOT - MEL, MARTY AND DOM 171

MEL and DOM look at MARTY waiting for an explanation. He offers none. He just stares straight ahead.

CUT TO:

TIGHT SHOT - TELEPHONE 172

The light on the telephone blinks. A hand ENTERS THE FRAME. WIDEN SHOT. STUDIO CHIEF picks up phone and puts it to his ear. He looks concerned. He shakes his head and holds his heart.

CUT TO:

CLOSEUP - MEL 173

He looks at the CHIEF with concern and speaks.

TITLE CARD

"What is it?"

CUT TO:

STUDIO CHIEF 174

He hangs up the phone, pops a pill into his mouth, drinks a glass of water, and speaks. As he speaks, we can see the pill is still on his tongue.

TITLE CARD

"Engulf and Devour are coming out here in person."

CUT TO:

TIGHT THREE SHOT - MEL, MARTY AND DOM 175

They all look at each other with determination. MEL speaks with confidence.

TITLE CARD

"C'mon guys. We've got to save the Studio."

CUT TO:

SCENE 176

MEL, MARTY and DOM head out the door. They all salute good-bye to the STUDIO CHIEF. He salutes back. Unfortunately, the telephone is still in his hand. He gives himself quite a bang.

CUT TO:

STUDIO CHIEF 177

He looks towards the projection booth at the back of the room and motions to start the next reel, as he holds his head in pain.

CUT BACK TO:

SCENE 178

Lights are lowered as STUDIO CHIEF takes a seat. The screen lights up.

CUT TO:

SCREEN 179

We SEE a Clapboard, written on it in chalk:

'THE QUEEN'S RIFLES'

CUT TO:

EXT. BATTLEFIELD - THREE ROWS OF BRITISH FUSILIERS - DAY 180

They are dressed in tunics with spiked pith helmets, circa 1870, and stand at attention, their rifles held across their chests.

CUT TO:

STOCK SHOT - THOUSANDS OF WHIRLING DERVISHES 181

They brandish their swords as they charge across the desert sands toward the British troops.

CUT TO:

BRITISH OFFICER IN F.G. 182

He raises his sword and shouts a command.

CUT TO:

WIDE SHOT - BRITISH FUSILIERS 183

The center row smartly kneels and fires, thereby killing everybody in the first row. The middle row then rises and stands at attention. Last row smartly kneels, fires, thereby killing everybody in the middle row.

IRIS OUT.

IRIS IN:

EXT. THE YELLOW MORGAN - DAY 184

MEL, MARTY and DOM are driving along.

CUT TO:

TIGHTER SHOT 185

We SEE that DOM is eating spaghetti from a large steaming bowl. He uses a fork and spoon to manipulate the pasta. He reaches into his vest pocket, takes out the parmesan cheese, and sprinkles it over the spaghetti. He continues eating.

Cont.

185 Cont.

CAMERA WIDENS to include MEL and MARTY. MEL pokes MARTY, who in turn pokes DOM. They all look toward the sidewalk.

CUT TO:

WIDE SHOT - LOS ANGELES STREET - DAY A-185

The Yellow Morgan moves slowly, trapped in heavy traffic. CAMERA follows it as it slowly passes a Motel. A big sign in front of Motel reads: "Ecstasy Motel."

CUT TO:

TIGHT THREE SHOT - MEL, MARTY AND DOM B-185

MEL impatiently looks ahead to the cause of the traffic jam, DOM eats his spaghetti, MARTY spots the sign. His eyes light up as he reads it.

CUT TO:

HIS P.O.V. C-185

The sign reads:

ECSTASY MOTEL .....

WHERE STRANGERS BECOME PALS.

CAMERA PANS DOWN as the sign continues:

X RATED MOVIES
WATER BEDS
1/2 HOUR RATES

A different sign, newly pasted to the bottom reads:

CLOSED FOR THE JEWISH HOLIDAYS

CUT BACK TO:

MARTY D-185

He snaps his fingers in disappointment.

CUT TO:

WIDE SHOT - LOS ANGELES STREET E-185

The Yellow Morgan is still moving at a snail's pace in the dense traffic. They stop in front of a custom tailor shop.

Cont.

E-185 Cont.

They nod their heads, impressed by the material and the fancy cut. CAMERA MOVES IN FOR A CLOSER LOOK at custom tailor shop display window. We see bolts of beautiful tweeds and shetlands on the floor in back of the window. Taking center stage is the upper part of a male mannequin on which hangs an unfinished suit jacket.

A MAN exits the store wearing a newly acquired custom tailored outfit. He is dressed exactly like the mannequin we saw in the window. One sleeve is missing, displaying a bare arm, the buckram shows through, one lapel is made of blue serge, the other is made of burlap. He is very proud of his new purchase as he walks down the street.

CUT BACK TO:

WIDE SHOT - LOS ANGELES STREET - INCLUDING YELLOW MORGAN 186

The traffic begins to move once again. They drive past several stores, above one doorway a large sign reads:

ACUPUNCTURE WHILE YOU WAIT

CUT TO:

TIGHTER SHOT OF DOORWAY A-186

A MAN emerges from the door. He breathes a great sigh of relief. He is very healthy looking. As he turns to close the door we SEE that his entire back is covered with acupuncture needles from head to toe. He jauntily strolls down the street like a happy porcupine.

CUT BACK TO:

WIDE SHOT - LOS ANGELES STREET B-186

The Yellow Morgan approaches a coke machine, standing in front of a large sign which reads:

HAVE A COKE

OUT 187-188

CUT TO:

THREE SHOT - MEL, MARTY AND DOM 189

DOM points excitedly at the sign and indicates he is thirsty. MEL starts to pull the Yellow Morgan over to the curb.

CUT TO:

WIDE SHOT A-189

He stops in front of Coke machine. DOM gets out of the car and walks over to the machine.

CUT TO:

CLOSE SHOT - DOM AT COKE MACHINE 190

He inserts a coin into the slot. A can of Coke comes flying out of the chute at the bottom like a rocket. It goes right past him and sails OUT OF FRAME.

CUT TO:

ANOTHER ANGLE 191

DOM is annoyed. He puts in another coin, quickly guards exit chute with both his hands. Suddenly, the can of Coke shoots out of the upper left side of the machine. DOM is astonished. He goes around to the left side of the machine and examines it. CAMERA FOLLOWS. He walks back to front

Cont.

191 Cont.

of Coke machine. He inserts another coin. He very quickly puts one hand over the exit chute at the bottom and one hand over hole on the left side of the machine. A can of Coke now comes shooting out of the right side of machine.

CUT TO:

CLOSEUP - DOM 192

He looks to MEL and MARTY for emotional support.

CUT TO:

MEL AND MARTY 193

They look away.

CUT BACK TO:

DOM AND COKE MACHINE 194

DOM pulls his pockets inside out in a frantic search for change. He comes up with one last coin. Puts it in machine. Quickly stretches his arms to their limits, covering hole on left of machine and hole on right of machine, and blocking the chute with his crotch. We HEAR a big, strange SOUND EFFECT as can of Coke has, obviously, slid down the chute and struck home. DOM's hands slowly slide down the side of machine.

CUT TO:

CLOSEUP - DOM'S FACE 195

He turns toward MEL and MARTY and speaks.

TITLE CARD

"They were right. It's the real thing."

WIPE TO:

EXT. YELLOW MORGAN - DAY 196

MEL, MARTY and DOM are driving along.

CUT TO:

ANOTHER ANGLE 197

They are driving past corner of park.

CUT TO:

TIGHT THREE SHOT - MEL, MARTY AND DOM 198

DOM indicates, "Please stop." He points to something.

CUT TO:

MED. SHOT - DOM'S P.O.V. 199

392 We SEE "Men's Restroom" in corner of park.

CUT TO:

WIDE SHOT 200

MEL pulls over and stops Yellow Morgan.

CUT TO:

MED. SHOT - NEW ANGLE 201

MEL, MARTY and DOM get out. DOM leaves the FRAME, obviously anxious to get to the men's room. MEL and MARTY take their time getting out of the car. MEL slams the door shut and locks the open convertible with the key.

CUT TO:

CLOSEUP - MARTY 202

He looks straight into the CAMERA and makes a small sigh.

CUT TO:

TWO SHOT - MEL AND MARTY 203

MEL looks in DOM's direction. His eyes widen. He tugs on MARTY's elbow and indicates, "Look what Dom's doing."

CUT TO:

THEIR P.O.V. - DOM 204

DOM is leaning against a tree just outside the men's room. A big stream of water seems to be emerging from his crotch onto the ground.

CUT BACK TO:

TWO SHOT - MEL AND MARTY 205

They can't believe their eyes. MEL angrily shouts in DOM's direction.

TITLE CARD

"What do you think you're doing?
Are you crazy?"

CUT TO:

DOM 206

He turns around and walks toward MEL with a quizzical look on his face. We SEE that just where he was standing there's a little hose watering the grass.

CUT TO:

TWO SHOT - MEL AND MARTY 207

They are embarrassed. MEL indicates to DOM, "Nothing, forget it."

CUT TO:

WIDE SHOT 208

DOM nods and walks into men's room. MEL follows. CAMERA STAYS WITH MARTY. He stands outside of restroom waiting for MEL and DOM to return. A MAN approaches with large German shepherd on a short leash. He indicates to MARTY, "Would you please hold my dog while I use the men's room?" MARTY nods, "Yes," and takes leash.

CUT TO:

ANOTHER ANGLE 209

A BLIND MAN, also with a large German shepherd on a short leash, ENTERS SHOT. He taps MARTY's shoe with his cane and stops. The BLIND MAN indicates that he would like MARTY to hold his dog while he uses the men's room. MARTY nods obligingly and takes leash in other hand. BLIND MAN makes his way into restroom. MARTY stands patiently holding the leashes of the two similar-looking dogs. MARTY waits patiently for a while, then gets bored, and casually folds his arms -- thus causing the two leashes to cross and the dogs to switch positions. A moment or two later, the first MAN comes out of the men's room. He collects what he thinks is his dog and leaves. CAMERA STAYS with him. He comes to a curb.

CUT TO:

TRAFFIC SIGN 210

It flashes "Don't Walk, Don't Walk."

CUT TO:

MAN AND WRONG DOG 211

The MAN jumps off the curb to beat the light. The dog, which has been trained to read signs, abruptly sits down and refuses to budge. The MAN is yanked off his feet by the dog's sudden maneuver. He tugs furiously, not understanding his dog's sudden stubbornness. The frantic tug-of-war continues as we:

CUT TO:

MARTY AND DOG OUTSIDE MEN'S RESTROOM 212

BLIND MAN comes out of men's room, goes to MARTY and collects what he thinks is his dog. He indicates, "Thank you." CAMERA STAYS with BLIND MAN and wrong dog as BLIND MAN is immediately smashed into a nearby tree by the very lively dog. As he bounces off tree, we SEE that he is mouthing something to the dog.

Cont.

212 Cont.

TITLE CARD

"Heel!"

CUT BACK TO:

SCENE 213

It is to no avail. The dog whips him along at a very fast pace, banging him into hedges, bushes and trees. We SEE the BLIND MAN disappearing in the distance, frantically waving his cane and shouting furiously.

TITLE CARD

"Heel, you son of a bitch!"

CUT BACK TO:

SCENE 214

He disappears in the distance.

IRIS OUT.

IRIS IN:

SCENE 215

Yellow Morgan driving past a series of dressing room trailers on location at Griffith Park. It's obviously a very big production.

CUT TO:

CLOSER SHOT - MEL, MARTY AND DOM IN CAR 216

They are searching for_____ _____ (SECOND STAR)'s name as they pass each trailer. Suddenly their eyes widen.

CUT TO:

CLOSEUP - THEIR P.O.V. 217

_____ _____ (SECOND STAR) - name on trailer.

CUT BACK TO:

WIDE SHOT 218

They pull the car over, stop, get out and walk over to SECOND STAR's trailer.

CUT TO:

CLOSEUP 219

They knock on the door.

CUT TO:

MED. SHOT - TRAILER DOOR 220

The door opens REVEALING SECOND STAR. He is dressed in white. He wears a beautiful white sweater, a white shirt, a white silk scarf and white shoes. He looks even more handsome in person than he does on the screen. He looks inquiringly.

CUT TO:

CLOSEUP - MEL 221

He speaks.

TITLE CARD

"Hi. I'm Mel Funn. Your agent made an appointment for us to see you."

CUT TO:

FULL SHOT - SECOND STAR 222

He motions for them to come in as he speaks.

TITLE CARD

"Oh yes, won't you join me for lunch?"

CUT TO:

WIDE SHOT 223

MEL starts up the stairs. The trailer wobbles slightly. The SECOND STAR speaks.

TITLE CARD

"Be careful! One of the springs is broken. The trailer's a little wobbly."

CUT TO:

INT. TRAILER 224

The last one to enter is DOM. He steps in and closes the door behind him. The trailer slants in DOM's direction. MEL and MARTY quickly run over to where the SECOND STAR is standing to maintain the trailer's balance. SECOND STAR speaks.

TITLE CARD

"We'd better sit. It's safer!"

CUT BACK TO:

SCENE 225

They all very carefully sit down. The SECOND STAR indicates for them to have some food.

CUT TO:

CENTER OF TABLE 226

We SEE a plate of little meatballs with toothpicks sticking out of them. Next to it, a large plate laden with ears of corn. Between the plates stands a pitcher of lemonade. Near each place setting there are individual salt and pepper shakers.

CUT BACK TO:

SCENE 227

The SECOND STAR indicates for them to serve themselves. They all reach for the meatballs. MEL, MARTY and SECOND STAR take one meatball apiece and put it on their plates. DOM takes three. Immediately, the trailer begins to lean in DOM's direction.

CUT TO:

TIGHT THREE SHOT - MEL, MARTY AND SECOND STAR 228

They all look at DOM reprimandingly.

CUT TO:

DOM 229

He sheepishly returns two of the meatballs.

CUT BACK TO:

MASTER SHOT 230

The trailer regains its balance. The SECOND STAR lifts his meatball to his mouth. Trailer begins to move ever so slightly. MEL, MARTY and DOM immediately pick up their meatballs. Trailer quickly levels out again. They all look at each other, open their mouths and eat their meatballs at the very same time. The trailer is happy. They look at each other and then, very carefully, deposit their toothpicks back on their plates simultaneously. The SECOND STAR reaches for an ear of corn. The others grab one immediately.

CUT TO:

THREE SHOT - SECOND STAR, MEL AND DOM 231

They are about to eat their corn when they suddenly realize that the trailer is tilting in MARTY's direction.

CUT TO:

MARTY 232

He is busily shaking tons of salt on his ear of corn.

CUT BACK TO:

MASTER SHOT 233

The others grab their salt shakers and salt their corn furiously. The trailer levels off again. They look at MARTY in annoyance and then all pick their corns up at the same time and start to eat. The corn is, obviously, too salty to eat. They all make sour faces and, simultaneously, deposit their corns back on the center plate.

CUT TO:

TIGHT SHOT - SECOND STAR 234

He is still licking away the taste of salt. He picks up the pitcher of lemonade very carefully and begins to pour out four glasses.

CUT BACK TO:

SCENE 235

Each time he pours, he has to go quickly to the next glass to keep the trailer in balance. They all lift their glasses of lemonade at the same time and slowly bring them toward their lips.

CUT TO:

TIGHT SHOT - DOM 236

Just as he's about to drink, he spills some lemonade on his lap.

CUT BACK TO:

SCENE 237

Trailer dips a little in DOM's direction. DOM makes a big "Oooops, I'm sorry" gesture to the others. MEL, MARTY and SECOND STAR look at each other and then all pour a little lemonade onto their own laps. They're all a little startled as the cold, wet lemonade hits home. They then look at each other, nod and begin drinking. As they drink, they continue to look at each other, carefully eyeing how quickly the other person is drinking. They finish drinking at exactly the same moment. They toss each other a congratulatory nod and put their glasses down in unison.

CUT TO:

TIGHT SHOT - DOM 238

Suddenly, without warning, he taps his chest with his fingers and emits a little burp.

CUT BACK TO:

SCENE 239

The trailer abruptly tilts the trailer, flinging MEL, MARTY and SECOND STAR out of their chairs and up against the opposite wall.

CUT TO:

EXT. TRAILER 240

The sudden movement inside the trailer causes the trailer door to slowly open. The same TWO SECRETARIES who walked past the Administration Building at Big Picture Studios earlier, walk by and look into trailer through the open door.

CUT TO:

THEIR P.O.V. 241

In corner of trailer, we SEE the SECOND STAR pinned against the wall by MEL and MARTY, creating a very interesting picture.

CUT BACK TO:

SECRETARIES 242

They continue on. One speaks to the other.

TITLE CARD

"Fags."

CUT TO:

EXT. LOS ANGELES STREET CORNER - DAY 243

We SEE the same newspaper VENDOR that we saw before. He is at his stand selling papers and making change. The newspaper truck that we saw before ENTERS THE FRAME. The VENDOR turns quickly. He's not going to be caught off guard again. He positions himself, extends his arms, smiles and makes a beautiful catch of the heavy bundle of papers. He stands there for a moment, starts to lose his balance and finally crashes back onto the sidewalk. A CROWD of people immediately gathers. We assume they are coming to his aid, but, instead, they eagerly snatch up papers and leave money on the unconscious VENDOR's face. The CAMERA SLOWLY MOVES IN to REVEAL headline which reads:

'_____ _____(SECOND STAR) SIGNS TO DO SILENT MOVIE'

In a box just underneath the headline, a smaller headline reads:

'Newspaper Vendor Struck Down by Bundle of Papers Again'

Underneath the smaller headline, we SEE the newspaper VENDOR in a still photograph of what has just occurred.

FADE OUT.

FADE IN:

LOS ANGELES STREET - DAY 244

The Yellow Morgan drives along.

CUT TO:

CLOSEUP - DOM 245

He's without food. He sniffs like a bloodhound. He turns his nose toward the sidewalk.

CUT TO:

DOM'S NOSE'S P.O.V. 246

We SEE that the Yellow Morgan is passing a BAKERY. The sign in the window reads:

SPECIAL
FRESH TODAY
CHEESE DANISH

CUT BACK TO:

YELLOW MORGAN 247

DOM taps MEL on the shoulder, points to the sign and pleads for him to stop. MEL looks at MARTY, shakes his head resignedly and pulls over to the curb. DOM hops out of the car and races into the bakery. MEL and MARTY get out to stretch their legs.

CUT TO:

INT. BAKERY 248

It is empty, except for a WOMAN in a white apron standing behind the counter. DOM, literally drooling, points to a Cheese Danish. The WOMAN behind the counter points to a machine on the counter holding a roll of numbers. DOM looks around in confusion. He can't understand it. There's nobody in the shop. But he takes a number anyway and puts it on the counter. The WOMAN shakes her head, "No", and points to a big sign on wall which reads:

NOW SERVING 18

DOM picks up his number from the counter and looks at it.

CUT TO:

CLOSEUP - NUMBER 249

It reads: 62.

CUT BACK TO:

DOM 250

He looks around. The place is still empty. He can't understand it. The WOMAN pulls a cord. Sign reads:

NOW SERVING 19

DOM starts to pace back and forth like a caged lion. She pulls cord again and sign reads:

NOW SERVING 20

CUT TO:

EXT. SIDEWALK OUTSIDE BAKERY 251

A tall, BEAUTIFUL BLONDE, nicely proportioned, walks by the bakery. MARTY immediately takes off after her. He signals for her to stop. He'd like to speak to her.

CUT TO:

TIGHT TWO SHOT - MARTY AND BEAUTIFUL BLONDE 252

He looks up at her and speaks with obvious sincerity. The girl listens for a while and then smashes him across the face. MARTY is flung to the sidewalk, bounces back up immediately and walks back to car.

CUT TO:

TIGHT TWO SHOT - MEL AND MARTY 253

MEL angrily inquires, "What did you say to her?" MARTY innocently explains exactly what he said to her. MEL hauls off and smashes him in the face. MARTY goes down again and immediately bounces back up. He folds his arms and looks away as if nothing had happened.

CUT TO:

INT. BAKERY 254

On the wall the sign reads: NOW SERVING 58.

DOM is sitting on the floor. His cheek is pressed against the glass. His eyes caress the cheese danish lovingly.

CUT TO:

THE WOMAN 255

She looks like a matron in a women's prison as she sternly pulls the cord and rings up 59.

CUT TO:

DOM 256

His eyes travel upwards toward the new number gratefully. He looks back toward the danish.

CUT TO:

THE WOMAN 257

She rings up 60.

CUT BACK TO:

DOM 258

He begins a slow struggle to his feet. DRAMATIC MUSIC underscores his rise.

CUT TO:

THE WOMAN 259

She rings up 61.

CUT BACK TO:

DOM 260

He is on his feet now. He staggers backwards from weakness and hunger. The MUSIC grows stronger and stronger. CAMERA FOLLOWS as he starts forward toward the counter. Just as the WOMAN reaches for the cord to pull his number, number 62, SHOT WIDENS to INCLUDE A FAT LADY rushing through the door waving a ticket. She hands it to the WOMAN behind the counter.

CUT TO:

CLOSEUP - TICKET 261

The number reads: 61.

CUT BACK TO:

SCENE 262

The FAT LADY begins ordering. Within seconds, she has literally cleaned out the entire bakery. She walks out with five huge shopping bags, filled to the brim with pies, cakes, cookies, danish, etc.

CUT TO:

CLOSEUP - DOM 263

He is in shock. He cannot believe what has just happened. He opens his palms to heaven and makes "Why me?" gestures to the ceiling. Suddenly, he spots something.

CUT TO:

CLOSEUP - HIS P.O.V. 264

We SEE one last prune danish lodged between the glass case and the shelf.

CUT BACK TO:

DOM 265

He rushes over and points to it.

CUT TO:

WIDE SHOT 266

The FAT LADY with the five shopping bags, rushes in again. She points to the prune danish with her one pinky that is free. The WOMAN behind the counter takes the danish and puts it in the FAT LADY's mouth. The FAT LADY rushes out.

CUT TO:

WOMAN BEHIND COUNTER 267

She rings up 62.

CUT TO:

CLOSEUP - DOM 268

He sobs, falls over the counter, and collapses in tears.

IRIS OUT.

IRIS IN:

INT. SIGN - DAY 269

It reads: TWENTIETH CENTURY-FOX STUDIO COMMISSARY
Studio Personnel Only

CAMERA DRIFTS DOWN to REVEAL a number of tables with ACTORS dressed in medieval costumes eating their lunch. CAMERA SLOWLY PANS over to a nearby window and MOVES IN on the three faces of MEL, MARTY and DOM pressed against the glass. MEL spots the THIRD STAR, gets excited and points. MARTY and DOM's eyes light up as they look to where MEL is pointing.

CUT TO:

THEIR P.O.V. 270

Against the wall, seated at a table for four all by herself, is _____ _____ (THIRD STAR) eating her lunch. She is dressed as Lady Guinevere. She is reading The Hollywood Reporter.

CUT TO:

CLOSEUP - HEADLINE OF HOLLYWOOD REPORTER 271

It reads: 'Mel Funn Seeks Big Stars for Silent Pic.'

CUT TO:

WINDOW 272

MEL indicates he has an idea. He signals for MARTY and DOM to follow him. They LEAVE THE FRAME.

SCREEN FLIPS TO:

INT. COMMISSARY - DAY 273

MEL, MARTY and DOM are now dressed in suits of armor. Their helmets are open so we can SEE their faces. They each carry a tray laden with food. DOM's is piled high. MEL looks at the mountain of food on DOM's tray and sighs. He then signals, "Let's go this way."

CUT TO:

NEW ANGLE - WIDE SHOT 274

MEL, MARTY and DOM head toward THIRD STAR's table.

CUT TO:

TIGHT SHOT - THIRD STAR'S TABLE 275

MEL, MARTY and DOM ENTER THE FRAME. They stand there for a little while. MEL finally speaks.

TITLE CARD

"Excuse me, Miss _____(THIRD STAR)...are these seats taken?"

CUT TO:

CLOSEUP - THIRD STAR 276

She speaks.

TITLE CARD

"No. Please sit down."

CUT TO:

MED. SHOT 277

MEL, MARTY and DOM place their trays on the table, pull their chairs out and prepare to sit down. For the next five minutes the three of them, in their very heavy suits of armor, attempt to sit down. It is a disaster! They trip, they fall, they stumble over the chairs and table, and on occasion, over each other. MEL gets his foot caught between the back of a chair and the seat. MARTY finds

Cont.

277 Cont.

himself wearing his chair like a crazy, wooden cape. DOM winds up on the table, flat on his back. He struggles like a turtle unable to gain its footing. During all this, CAMERA KEEPS CUTTING BACK to THIRD STAR, who quietly continues to eat her lunch while she watches the endless clattering metal mayhem. After a while, THIRD STAR finishes her lunch, daintily dabs her mouth with her napkin, gets up and speaks to the three prostrate metallic idiots.

TITLE CARD

"It was swell having lunch with you..."

CUT TO:

THREE SHOT - MEL, MARTY AND DOM 278

When they see her leaving they become frantic.

CUT TO:

MED. SHOT - THIRD STAR 279

She holds up her copy of The Hollywood Reporter, points to it and speaks.

TITLE CARD

"Oh, by the way...if you ever get to make that silent movie, count me in!"

CUT TO:

MED. SHOT 280

We SEE MEL, flat on his back on the floor, trying to thank her. He feebly waves good-bye. He waves twice and then the heavy metal glove smashes back against his helmet, closing his visor.

CUT TO:

INT. SCREENING ROOM - MED. SHOT - STUDIO CHIEF - DAY 281

The STUDIO CHIEF is indicating to the projectionist to start the next film. At that moment, the door bursts open and in come MEL, MARTY and DOM. They are very buoyant. MARTY carries a strange parcel.

CUT TO:

CLOSEUP - MEL 282

He speaks excitedly.

TITLE CARD

"We just signed _____ _____
(THIRD STAR) and tonight we're
going after _____ _____
(FOURTH STAR)."

CUT BACK TO:

SCENE 283

The STUDIO CHIEF jumps to his feet, pumps MEL's hand vigorously and speaks.

TITLE CARD

"That's terrific. Sit down, I want you to see something."

CUT BACK TO:

SCENE 284

MEL and DOM sit down next to the STUDIO CHIEF. MARTY takes a seat way down at the end of the row. The STUDIO CHIEF snaps his fingers for the lights to dim. As the lights start to dim...

CUT TO:

MARTY 285

We SEE him unraveling his parcel. He bends down and begins to blow air into a tube.

CUT TO:

SCREEN 286

We SEE a clapboard. Written on it in chalk is:

"THE HEALER"

CUT TO:

INT. SMALL ROOM 287

Sitting cross-legged on a raised platform we see an Indian HEALER. He wears a turban with a huge ruby in the center of it and is dressed in a short open robe. Around his neck hang strands of jade and pearl. A few sallow-looking WORSHIPPERS wearing togas and sheets surround him. He looks

Cont.

287 Cont.

towards the entrance of the room and nods. A MAN ON CRUTCHES slowly and painfully makes his way towards the HEALER. When he finally gets there, the HEALER slaps his head three times with both his hands and then makes gestures with his fingers towards the MAN's legs. The MAN's crutches drop and he straightens up. He takes a few steps, he doesn't fall.

CUT TO:

WORSHIPPERS 288

They look at each other with awe and then to heaven.

CUT BACK TO:

SCENE 289

The MAN kneels, grabs the HEALER's hand, kisses it and walks out in ecstasy. The HEALER motions to the door for the next unfortunate to enter. After a little while, a YOUNG WOMAN enters the room on her hands and knees. She is horribly misshapen, and can hardly move. She makes her way toward the HEALER like an infantryman crawling through enemy lines. When she reaches the HEALER, he bends, smacks her head three times and gestures with his fingers toward her legs. Slowly but surely the WOMAN begins to rise. She flings off her old tattered cape, REVEALING underneath a classical ballet tutu. She rises majestically to her full height and begins a series of spectacular arabesques and pirouettes out of the room.

CUT TO:

WORSHIPPERS 290

They are once again thunderstruck by the wonder of his powers.

CUT BACK TO:

TIGHT SHOT - THE HEALER 291

Once more he beckons toward the door.

CUT TO:

ENTRANCE 292

A LITTLE MAN dressed in religious garb comes in and indicates there are no more unfortunates waiting.

CUT BACK TO:

SCENE 293

The FOLLOWERS kiss his hands, bow, and walk backwards, salaaming, as they leave. When the last one leaves, the HEALER slowly begins to rise. He has tremendous difficulty in getting to his feet. We SEE when he reaches his full height that his legs are incredibly twisted. He starts to walk with great difficulty. He stops. He looks down at his legs, breathes in mightily, smacks his head three times and gestures with his fingers towards his feet. He then continues walking and trying to heal himself...but to no avail. He walks out, totally disgusted with himself.

CUT BACK TO:

SCREENING ROOM - MEL, DOM AND STUDIO CHIEF 294

The STUDIO CHIEF indicates to MEL and DOM, "How do you like it?" MEL nods vigorously, indicating "Very nice." DOM stares straight ahead. MEL pokes him with his elbow. DOM nods vigorously, indicating "It's going to be a big one." The STUDIO CHIEF cranes his neck and looks around for MARTY, seeking his opinion.

CUT TO:

MARTY 295

He is now sitting with his arm around a beautiful, full-size rubber LADY, dressed in a bikini. He speaks to her in his usual sincere manner.

CUT TO:

WIDE SHOT 296

MEL and DOM jump to their feet, run over to MARTY and pull him out of his chair. They shake their heads like, "You really are bananas," then they grab him by the arms, lifting him off his feet, and rush him out the door, all the while apologizing for the embarrassment. They exit.

CUT TO:

STUDIO CHIEF 297

He shakes his head in wonder. His eyes come to rest on the INFLATED LADY. He studies her with interest. He gets up, straightens his coat, brushes himself off and sits down next to her. He then takes a big puff on his cigar, crosses his legs and in his most charming manner begins to speak to her.

FADE OUT

FADE IN

EXT. ENGULF AND DEVOUR BUILDING - WEST - DAY 298

Sign on building reads: ENGULF & DEVOUR WEST. CAMERA MOVES IN toward penthouse suite on top of the building.

DISSOLVE TO:

CONFERENCE ROOM - ENGULF & DEVOUR WEST A-298

It is similar to the one in New York except that the color scheme is lighter and there are some palm trees in the corners of the room. It is empty. DEVOUR enters and quickly walks through to another door. A sign above it reads: EXECUTIVE WASHROOM. He enters.

CUT TO:

ENGULF & DEVOUR WASHROOM 299

It is a gorgeous marble and gold affair. CAMERA CLOSES IN on a sign above the enormous mirror over the marble sinks, which reads:

OUR TOILETS ARE NICER THAN MOST PEOPLE'S HOMES.

CAMERA PANS DOWN to JOHN J. ENGULF washing his hands at the sink. His jacket is removed. DEVOUR walks into SHOT.

OUT 300

CUT TO:

CLOSEUP - DEVOUR'S FACE 301

as he speaks excitedly.

TITLE CARD

"We've just gotten word. They've signed _____, _____(THIRD STAR) and tonight they're going after _____ _____(FOURTH STAR)."

CUT BACK TO:

SCENE 302

ENGULF begins drying his hands on towel. He indicates to DEVOUR, "Quick. Get my jacket." DEVOUR grabs ENGULF's jacket from a nearby hook, holds it out for ENGULF to put his arms in. ENGULF sticks his hand down into his right sleeve. He then puts his left arm in -- however, when he swings his arm around somehow DEVOUR has become trapped in his jacket. They are nose to nose. ENGULF gives him a

302 Cont.

dirty look. DEVOUR immediately retraces his steps, gets out of the jacket, leaving the left sleeve off. ENGULF starts his arm into it again but once again DEVOUR has gotten his arm in first and when ENGULF swings his jacket closed the two of them are once again nose to nose. ENGULF immediately takes the jacket off. This time he decides to go in left arm first. He does so. It seems to be working much better. He puts his right arm in, but, unfortunately, they find themselves nose to nose again. Now they go faster and faster, trying to avoid each other and just get the jacket on. After several frustrating variations, ENGULF finally manages to struggle into the jacket. This time he notices that it's hard to close it. DEVOUR is somehow inside again, but now the backs of their heads are meeting. ENGULF is so disgusted he decides to keep him in his jacket and storms out, dragging DEVOUR behind him.

OUT 303-305

FADE OUT

FADE IN

EXT. NEON SIGN OF NIGHTCLUB 306

It reads:

THE RIO BOMBA

CAMERA MOVES DOWN to REVEAL the front entrance of the club. Just outside the entrance, we SEE a life-sized, cardboard cutout of three Spanish dancers. Across them, there is a sign which reads:

NOW APPEARING
THE FLAMENCOS

The SHOT WIDENS. The FOURTH STAR, surrounded by FOUR YOUNG ESCORTS wearing tuxedos, walks by the life-size cutout, laughing and having the time of her life. They head towards the front entrance of the Rio Bomba and go in. CAMERA MOVES IN ON cardboard cutout. Suddenly, the three faces in the cardboard cutout are pulled away and disappear out of view. In their place, three new faces are inserted. They belong to MEL, MARTY and DOM. A hand surreptitiously curves around and slaps a sticker on the front of the cardboard cutout. The sign now reads:

NOW APPEARING
THE "NEW" FLAMENCOS

CUT TO:

INT. WIDE SHOT - THE RIO BOMBA 307

In the center of the club is a small, shiny dance floor which is also used as a stage. There are tables surrounding the floor.

CUT TO:

A RINGSIDE TABLE 308

We SEE _____ (FOURTH STAR) and her four young ESCORTS approach the table and sit down. The four ESCORTS all vie for her attention.

CUT TO:

TIGHT SHOT - FOURTH STAR'S TABLE 309

She raises a gold cigarette holder, replete with long white cigarette to her lips. The ESCORTS immediately pull out cigarette lighters and all light her cigarette at the same time. A tremendous flame shoots up in front of her face.

CUT TO:

TIGHT SHOT - FOURTH STAR 310

When the lighters are removed FROM THE FRAME, we SEE that the cigarette has been completely burned up. She takes the cigarette holder out of her mouth, examines it and casually tosses it over her shoulder. Suddenly, we HEAR the SOUND of three guitars strumming furiously. The FOURTH STAR and her ESCORTS swivel their heads as one in the direction of the MUSIC.

CUT TO:

STAGE ENTRANCE 311

A SPOTLIGHT comes on and the curtains part, REVEALING the backs of the three "NEW FLAMENCOS" -- MEL, MARTY and DOM. They are fully costumed in Spanish Flamenco attire replete with wide brim, black hats, skin-tight fitting pants, vests and high-heeled, black patent leather boots. Their arms move madly in time to the strains of the Spanish guitars. The MUSIC GROWS IN INTENSITY. Suddenly as one, MEL, MARTY and DOM turn around and face the audience. We SEE that they are not playing guitars. What appeared to be great guitar strumming was simply the three of them brushing lint off their jackets to a fiery Latin tempo.

CUT TO:

CLOSE SHOT - FOURTH STAR AND ESCORTS 312

She indicates with a quiet look that the three "NEW FLAMENCOS" stink.

CUT BACK TO:

STAGE 313

The MUSIC SEGUES into an insinuating Spanish vamp, MEL, MARTY and DOM move in tempo, so close to each other that they appear to be stitched together. They move back and forth across the floor sending the audience into a frenzy of appreciation. Suddenly, MEL steps out of formation.

He snatches a whip from its holder on the wall and a DRUM ROLL begins. MEL brings the whip over his head and whacks the nightclub floor with all his might.

CUT TO:

INT. WIDE SHOT - THE RIO BOMBA 314

Simultaneously, all the tables in the club move back about two feet.

CUT BACK TO:

STAGE 315

MEL approaches DOM, drops the tip of his whip at DOM's feet and slowly moves back, dramatically holding the handle of the whip in a direct line with DOM's mouth. DRUM ROLL intensifies.

CUT TO:

CLOSEUP - DOM 316

He cockily pulls out a cigarette and lights it with elegance and flair. He inhales bravely and blows out the match.

CUT TO:

TIGHT TWO SHOT - MARTY AND DOM 317

In record time, DOM throws away the match, sticks the cigarette in MARTY's mouth and ducks behind a nearby pillar.

CUT TO:

WIDE SHOT 318

MEL takes aim, brings the whip back and lets it go with a mighty crack.

QUICK CUT TO:

PILLAR 319

We can't see DOM. All we can SEE is one hand holding on to the pillar. The whip hits it. DOM flails his hand wildly.

QUICK CUT TO:

MARTY 320

He spits the cigarette into the air as if the whip caught it.

CUT TO:

WIDE SHOT 321

MARTY joins the boys and they all three take a bow as the band strikes up a chord. Nobody applauds.

CUT TO:

FOURTH STAR'S TABLE 322

She gives her ESCORTS another look. DRUM ROLL begins.

CUT BACK TO:

STAGE 323

MARTY takes out a black handkerchief and ties it behind MEL's head.

CUT TO:

WIDE SHOT - CLUB 324

All the PATRONS of the club raise their hands and signal the WAITERS and speak.

TITLE CARD

"Check please...Check please...
Check please...Check please...
Check please...Check please...
Check please...Check please...

('Check please' appears all over the screen in various sizes and at various angles.)

QUICK CUT TO:

TIGHT SHOT - MEL 325

He throws the whip back over his shoulder.

QUICK CUT TO:

TIGHT SHOT - FOURTH STAR 326

She is turned away from the stage and is in conversation with one of her ESCORTS. Her right hand rests against her face. Suddenly, the tip of the whip comes into FRAME and curls around her wrist. She is immediately YANKED out of her chair and OUT OF THE FRAME.

CUT TO:

MED. WIDE SHOT 327

MEL pulls on the whip. As the FOURTH STAR comes flying towards him, MEL turns just in time to grab her. They hit and immediately go into a perfect tango. CAMERA FOLLOWS them. MEL then hurls her away from him in a spectacular spin.

CUT TO:

CLOSEUP - MEL'S FACE 328

He rips off the blindfold to see who he's been dancing with. He reacts in horror.

CUT TO:

HIS P.O.V. 329

He sees that it is _____ _____ (FOURTH STAR) and that she is whirling towards the nightclub kitchen entrance. Just as she reaches the door marked "In," a WAITER precedes her by inches, opening the swinging door. Then both disappear through door. The CAMERA RESTS on the kitchen doors for a beat. Suddenly, the "Out" door swings open and out dance MARTY and FOURTH STAR.

CUT TO:

CLOSEUP - FACES OF MARTY AND FOURTH STAR 330

They stare at each other intensely as they dance. There is a break in the MUSIC.

QUICK CUT TO:

EXTREME CLOSEUP - MARTY'S FACE 331

His eyes stare into hers as much as they can.

QUICK CUT TO:

EXTREME CLOSEUP - FOURTH STAR'S FACE 332

Her eyes cross. The left eye then leaves the bridge of her nose, goes all the way to the left and back again. The right eye does the same. MUSIC RESUMES.

CUT TO:

TWO SHOT - MARTY AND FOURTH STAR 333

They continue dancing. Suddenly, the music's tempo quickens. DOM rushes in out of nowhere and cuts in.

CUT TO:

WIDE SHOT 334

DOM and FOURTH STAR go into a crazy, up-tempo Flamenco duet. Each tries to outdo the other. All of a sudden, she jumps onto a ringside table.

CUT TO:

TIGHT SHOT - FOURTH STAR 335

She dances at an incredibly rapid rate, beating out a fierce, rhythmic tattoo with her heels.

CUT TO:

WIDE SHOT 336

The AUDIENCE goes crazy! DOM, not wanting to be outdone, leaps onto another table.

CUT TO:

TIGHT SHOT - DOM 337

He begins doing a heavier version of FOURTH STAR's dazzling Flamenco dance. An ELDERLY COUPLE are having dinner at the table. Slowly but surely, the table begins to be driven into the floor. As the table sinks, the OLD COUPLE continue to eat, lower and lower. The MUSIC reaches a feverish pitch. DOM dances faster and faster. He continues until the entire table has been pounded level with the floor. DOM, not realizing that the tabletop is now at ground level, makes a wonderful leap off the table onto the stage. His premature landing confuses him no end.

CUT TO:

AUDIENCE 338

They go wild. They stand on chairs and tables and applaud.

QUICK CUT TO:

INT. NIGHTCLUB ENTRANCE 339

JOHN J. ENGULF stands there enraged. He speaks.

TITLE CARD

"You fool! Because of <u>you</u>, we're too late!"

CUT BACK TO:

SCENE 340

ENGULF spins on his heels, turns and begins to exit through the revolving door. As he turns, we SEE DEVOUR trapped in ENGULF's jacket, facing the opposite way.

FADE OUT.

FADE IN:

EXT. WIDE SHOT - CITY STREET - NEWSPAPER STAND AT CORNER - DAY 341

The newspaper VENDOR that we saw earlier is busily selling papers and making change. Suddenly, he turns. A look of terror crosses his face.

CUT TO:

HIS P.O.V. 342

The newspaper truck approaches. A panel on the side reads in big letters:

SUNDAY EDITION

CUT BACK TO:

VENDOR AND NEWSSTAND 343

VENDOR runs behind the newsstand for cover.

CUT BACK TO:

WIDE SHOT - NEWSSTAND 344

The newspaper truck stops at the newsstand.

CUT TO:

TIGHT SHOT - BACK OF NEWSPAPER TRUCK 345

The TWO MEN in the back of the open truck lift a huge bundle of Sunday papers and, with all their strength, fling it out of the truck.

CUT BACK TO:

WIDE SHOT 346

The newspaper bundle smashes against the back of the newsstand. It topples over and crashes down with tremendous force upon the hidden VENDOR.

CUT TO:

TIGHT SHOT - HEADLINE 347

It reads:

STUDIO CHIEF STRICKEN

RUSHED TO HOSPITAL

Underneath, a smaller headline reads:

Newspaper Vendor Disappears

CUT TO:

LOBBY - MERCY HOSPITAL 348

A big sign on the wall over the clock reads:

MERCY HOSPITAL

WE AIM TO CURE

CUT TO:

MEL, MARTY AND DOM 349

They enter. MEL speaks to NURSE seated at the Information Desk. NURSE looks at clipboard and indicates, "He's on an upper floor. The elevators are over there." MEL nods, "Thank you." MEL, MARTY and DOM head toward the bank of elevators. In the B.G., as they pass, we SEE a glass-enclosed Recreation Room. A big SIGN above the room reads:

GERIATRICS LOUNGE

NO ONE UNDER 75 ADMITTED

Cont.

349 Cont.

We SEE through the glass, dozens of ELDERLY COUPLES dancing to a loud Perez Prado CHA-CHA-CHA with the aid of their aluminum walkers. They are having the time of their lives. Each time the MUSIC reaches the staccato finish of a phrase, they all bang their walkers on the floor in tempo. MEL, MARTY and DOM turn the corner.

CUT TO:

INT. BANK OF ELEVATORS 350

There are six elevators, three on each side. There are small white globes over each door, indicating when elevator doors are about to open. As luck would have it, one is just closing as they arrive. MEL and DOM rush into it and make it just in the nick of time. MARTY, who was distracted by a passing NURSE, turns around to go into the elevator but it's too late. The doors have closed. All the elevators are in service. MARTY waits impatiently for one to arrive.

CUT TO:

A LIGHTED WHITE GLOBE 351

It is located over the end elevator at the opposite side.

CUT BACK TO:

SCENE 352

MARTY turns and casually saunters toward the elevator. TWO NURSES, dressed in white, emerge. Just as MARTY reaches the elevator, the doors close. He digests the situation.

CUT TO:

WIDE SHOT 353

TWO LIGHTS go on, and two elevators open at opposite corners. MARTY heads for one, changes his mind and heads for the other. He changes his mind once again and heads back toward the first one. Both doors close, leaving MARTY once again waiting for an elevator.

A LIGHT goes on over another elevator. As the doors open, MARTY heaves a great sigh of relief and starts in. From out of nowhere, twenty white-uniformed DOCTORS, NURSES and ORDERLIES rush past him and, within seconds, completely fill the elevator.

CUT TO:

ELEVATOR 354

MARTY struggles to get in, but it's no use. There's not enough room. He is pushed out. The doors close.

CUT TO:

SCENE 355

The LIGHT goes on above the elevator directly on the other side. He rushes over. The doors open. It is empty. He rushes like a madman and makes it.

CUT TO:

ELEVATOR 356

MARTY presses the button. He stands facing front. Nothing happens. After about ten seconds, he looks up. He presses the button again. Still nothing. After waiting and pressing the button several more times, he comes to the conclusion that the elevator is broken. He shakes his head in resignation and walks out. The instant he steps out, the elevator doors start to close.

CUT TO:

TIGHT SHOT - ELEVATOR 357

MARTY gets his hands wedged in between the doors preventing their final closing. He struggles with all his might to force the doors open.

CUT BACK TO:

SCENE 358

During his desperate battle with the doors, the five other elevators reach the lobby and open their doors. MARTY lets go of the doors he is struggling with and rushes over to the open elevator next to him. The moment he gets there, the doors close.

CUT TO:

HIGH SHOT 359

CAMERA FOLLOWS MARTY as he rushes from one elevator to the other in quick succession. Each time he approaches an elevator, its doors close. He never stops running. After all the doors have closed, his momentum keeps him going in circles for a little while. He finally stops.

CUT TO:

TIGHT SHOT - MARTY 360

He is extremely dejected. He sighs, looks up and sees something.

CUT TO:

MARTY'S P.O.V. 361

We SEE a door. A SIGN above it reads: STAIRWAY.

CUT BACK TO:

SCENE 362

MARTY walks to it, opens the door and exits. Just as the stairway door closes, all six elevators open their doors.

CUT TO:

CLOSEUP - STAIRWAY DOOR 363

MARTY peeks out. He looks towards the elevators suspiciously and fakes a quick move towards them.

CUT BACK TO:

SCENE 364

All the elevator doors slam shut.

CUT TO:

TIGHT SHOT - MARTY 365

He has a smug look about him, realizing that he made the right decision. He slams the door shut behind him.

CUT TO:

INT. MERCY HOSPITAL - 8TH FLOOR 366

MEL and DOM are waiting impatiently at the bank of elevators for MARTY. The stairwell door opens, MARTY appears in the doorway and waves jauntily to MEL and DOM. He then takes a step forward and falls to his knees, walks on them for a little while, then totally collapses at their feet. MEL and DOM pick him up, straighten him out and all three walk down the corridor.

CUT TO:

ANOTHER CORRIDOR 367

MEL, MARTY and DOM are walking down the corridor reading room numbers as they go. The CAMERA MOVES with them. They approach a Nurses' Station.

CUT TO:

TIGHT SHOT - NURSE BEHIND DESK 368

She wears a pink cardigan sweater over her uniform and reads a romantic paperback novel entitled "My Filthy Dreams." Just behind her on the wall is a sign which reads:

INTENSIVE CARE UNIT

Directly below the sign are four TV monitors, two on top and two below. MEL, MARTY and DOM ENTER THE FRAME. They approach the desk. MEL indicates that they are looking for the STUDIO CHIEF. The NURSE looks up from her paperback and indicates, "He is down the hall." MEL mouths, "Thank you," and the three of them EXIT THE SHOT. CAMERA SLOWLY MOVES IN past NURSE reading her novel to a TIGHT SHOT of four TV monitors. For the first time we clearly SEE what is happening on the closed circuit televisions. Each set monitors an individual hospital room in the Intensive Care Unit. At TOP LEFT, we SEE a PATIENT desperately waving a loose rubber tube connected to a bottle of glucose which hangs above the bed. In the UPPER RIGHT MONITOR, we SEE a MAN whose right leg is heavily bandaged and in traction. Something is obviously wrong. The bandaged leg keeps flying up and down while the heavy weight suspended from the traction pulley bangs him on the head with each move. On the LOWER LEFT SCREEN, we SEE a PATIENT crawling on the floor towards the door. He is obviously in a lot of trouble. On the LOWER RIGHT SCREEN, we SEE an empty bed, and next to it, an open window. Long white curtains billow in the wind. CAMERA PULLS BACK TO REVEAL NURSE in F.G. She wets the tip of her finger and turns the page, oblivious to it all.

CUT TO:

INT. STUDIO CHIEF'S ROOM - DAY 369

STUDIO CHIEF lies in a hospital bed, the top of which is tilted forward. He is completely wired to several different electronic machines monitoring his vital signs. The most important machine is the HEART MONITOR, which is at the floor of his bed. The STUDIO CHIEF stares blankly into space. The door opens. MEL, MARTY and DOM enter the room. They come to his bed. They smile cheerfully. MEL speaks.

TITLE CARD

"How do you feel, Chief?"

392

CUT TO:

STUDIO CHIEF 370

He nods his head and answers.

TITLE CARD

"Not bad, except for the constant pain."

CUT TO:

TIGHT TWO SHOT - MARTY AND DOM 371

They are curiously watching the Heart Monitor. We SEE the white electronic dot bounce across the screen.

CUT TO:

THE HEART MACHINE 372

MARTY reaches over and fiddles with one of the wires connected to the Heart Monitor. He accidentally pulls it out of its socket. He quickly tries to shove it back in.

CUT BACK TO:

TWO SHOT - MEL AND STUDIO CHIEF 373

The STUDIO CHIEF begins to twitch slightly. MEL stares at him strangely.

CUT BACK TO:

TIGHT SHOT - DOM, MARTY AND MACHINE 374

DOM, in his haste to help, has loosened a wire on the other side of the machine. MARTY and DOM try to insert the wires back into heart machine. As each moves his wire, the dot moves back and forth just like the dot in an electronic ping pong game. The dot moves faster and faster. First DOM scores a point, then MARTY. The game becomes very exciting.

CUT TO:

TIGHT SHOT - STUDIO CHIEF AND MEL 375

MEL watches as the STUDIO CHIEF goes bananas.

CUT TO:

WIDE SHOT - SCENE 376

MEL rushes over to stop the game and repair the machine. He grabs the wires out of MARTY's and DOM's hands and inserts them properly.

CUT TO:

TIGHT SHOT - STUDIO CHIEF 377

He slowly goes back to normal.

CUT TO:

WIDE SHOT 378

MEL approaches the STUDIO CHIEF and hurriedly hands him some pills from a paper cup on his tray and a glass of water. STUDIO CHIEF throws the pills in his mouth and gulps down the water.

CUT TO:

EXTREME CLOSEUP - STUDIO CHIEF 379

He mouths the words "Thank you." We SEE the two pills still on his tongue.

CUT BACK TO:

WIDE SHOT 380

MEL, in an effort to cheer the CHIEF up, speaks buoyantly.

TITLE CARD

"Chief, we've got good news for you. We've just signed _____ (FOURTH STAR) and we're going after the greatest Mime in the world."

CUT TO:

STUDIO CHIEF 381

His eyes open wide with excitement. He speaks.

TITLE CARD

"Call him, call him now."

He hands MEL a phone next to his bed.

CUT TO:

TWO SHOT - STUDIO CHIEF AND MEL 382

MEL takes the phone and speaks into it.

TITLE CARD

"Hello, Operator...get me
Paris, France...Hello, Paris France...
get me Marcel Marceau."

CUT TO:

STOCK SHOT - PARIS, FRANCE 383

DISSOLVE THRU TO:

EIFFEL TOWER SEEN THROUGH OPEN FRENCH DOORS 384

CAMERA MOVES BACK until we SEE in the F.G. a French telephone sitting on a desk. The phone shakes.

TITLE CARD

Sonnez. Sonnez.
(Ring. Ring.)

CUT TO:

MASTER SHOT - PARIS APARTMENT 385

The French windows are open and French curtains are blowing in the French wind. MARCEL MARCEAU enters the room. He

Cont.

385 Cont.

is dressed as BIP. He starts toward the telephone. We SEE that the wind is growing stronger by the movement of the curtains. MARCEAU struggles against the wind. For a while, it looks as though he is not going to make it. Then, step by step, he grows stronger and stronger until he finally reaches the phone. He lifts the receiver.

QUICK CUT TO:

MEL IN HOSPITAL ROOM 386

He speaks.

TITLE CARD

"Allo, Marcel...This is Mel Funn. How would you like to be in a silent movie?"

QUICK CUT TO:

MARCEL MARCEAU ON PHONE 387

He listens for a bit and then speaks. For the first and only time in the film there is no title card. We HEAR MARCEAU actually speak.

MARCEAU

NO!!!

He hangs up.

CUT BACK TO:

TIGHT SHOT - MEL IN HOSPITAL ROOM 388

He jumps back from the receiver and hangs up the phone.

CUT TO:

STUDIO CHIEF 389

He speaks anxiously.

TITLE CARD

"What did he say?"

CUT BACK TO:

TIGHT SHOT - MEL 390

He hems and haws for a bit and then speaks.

TITLE CARD

"Maybe."

STUDIO CHIEF smiles. MEL hands him the phone.

CUT TO:

TIGHT SHOT - MARTY 391

He is looking out the window.

TITLE CARD

"Hey, isn't that _____ (FIFTH STAR)?"

CUT BACK TO:

SCENE 392

All three heads turn and look out hospital window.

CUT TO:

THEIR P.O.V. 393

We SEE a figure seated in a wheelchair. A leg in a cast is sticking straight out. He is slowly moving along the hospital grounds with the aid of his motorized wheelchair. CAMERA ZOOMS IN DRAMATICALLY and, lo and behold, it is _____ _____(FIFTH STAR).

CUT BACK TO:

SCENE 394

MEL, MARTY and DOM are very excited. They head for the door. All three salute good-bye to the STUDIO CHIEF.

CUT TO:

STUDIO CHIEF 395

He returns their salute, forgetting the telephone is in his right hand, thereby knocking himself unconscious.

SCREEN FLIPS TO:

EXT. HOSPITAL GROUNDS - FIFTH STAR IN WHEELCHAIR - DAY 396

He's riding along path TOWARDS CAMERA. He peacefully surveys the scenery. Suddenly, in the B.G., we SEE three wheelchairs slowly converge behind him. MEL is in the center, DOM on the left, MARTY on the right. They are disguised as patients. They wear white hospital gowns underneath maroon robes.

CUT TO:

TIGHT SHOT - FIFTH STAR 397

He senses there is danger afoot but can't pin it down. He stops his wheelchair and raises his arm in order to see the time on his digital wristwatch. As he is about to press the button on the watch, his eyes react to something on the face of the watch.

CUT TO:

EXTREME CLOSEUP - FIFTH STAR'S P.O.V. 398

Reflected on the surface of the highly-polished opaque glass of his digital watch, we SEE MEL, MARTY and DOM in their wheelchairs. His finger presses the button. The digital watch reads 3:02. His finger releases the button REVEALING the three wheelchairs dramatically closer and gaining fast. MUSIC punctuates the action.

CUT BACK TO:

FIFTH STAR 399

He puts his wheelchair into gear and moves forward.

CUT TO:

MEL AND THE BOYS 400

MEL signals, "Pick up speed." They all move their levers forward a little.

CUT TO:

SCENE 401

We SEE FIFTH STAR in his wheelchair in F.G. and MEL, MARTY and DOM in their wheelchairs approaching from behind. FIFTH STAR suspects he is being followed but he is not sure. He makes a sudden right turn down another pathway and stops.

CUT TO:

CLOSEUP - FIFTH STAR 402

He lights a cigarette and casually looks back over his shoulder as he inhales.

CUT TO:

FIFTH STAR'S P.O.V. 403

MEL, MARTY and DOM in their wheelchairs come to the same intersection and make the same right turn.

CUT TO:

MED. SHOT - FIFTH STAR 404

His expression tells us, "This is it!" He flips his cigarette away, puts on racing gloves, shoves his lever into high gear and tears away at full speed.

CUT TO:

MEL, MARTY AND DOM 405

MEL nods his head. They all go into high gear and take off after the FIFTH STAR at full speed.

CUT TO:

ANOTHER LANE - HOSPITAL GROUND 406

The FIFTH STAR comes speeding towards CAMERA. Just as he NEARS CAMERA, he veers off down another path. A moment later, MEL, then MARTY and then DOM do the same.

CUT TO:

NEW ANGLE 407

MEL catches up to FIFTH STAR and begins forcing the FIFTH STAR's wheelchair over to the side. Their wheelchairs are meshing wheels like the chariots in <u>BEN HUR</u>.

CUT TO:

CLOSEUP - WHEELS 408

Sparks fly.

CUT TO:

SCENE 409

The FIFTH STAR moves his wheelchair into high gear and pulls away. He turns corner with MEL, MARTY and DOM in hot pursuit.

CUT TO:

EMERGENCY ENTRANCE - HOSPITAL A-409

An ambulance backs up and screeches to a halt. Doors fly open. Two ATTENDANTS hop out the front, rush to the back and open the doors. One of the ATTENDANTS jumps in. Quickly they both lift a stretcher and begin removing a prostrate accident VICTIM from the ambulance into the hospital. Suddenly, from around a corner, we SEE the FIFTH STAR speed into view. He comes straight toward the ATTENDANTS and the VICTIM. The ATTENDANTS panic, drop the VICTIM and scurry for safety. The VICTIM, temporarily awakened by his fall, sees the wheelchair bearing down on him. He completely forgets that he is near death and runs for his life. The FIFTH STAR goes whizzing by, followed by MEL, MARTY and DOM. The VICTIM then goes back to his stretcher and lies down. The ATTENDANTS immediately go to either end of the stretcher and they all quickly enter the hospital.

CUT TO:

BACK ENTRANCE - HOSPITAL 410

There are a dozen steps leading to the entrance. In the center, there is a ramp used for wheelchairs. The FIFTH STAR comes INTO SHOT at full speed, goes up ramp into hospital. A second later, MEL, MARTY and DOM come speeding into view, side by side, MEL in the middle. MEL goes up ramp smoothly. MARTY and DOM are forced to go up the steps. They get their brains rattled as they bump their way to the top. MEL reaches the back entrance before they do. He zips in. They enter a moment later.

BANK OF ELEVATORS that we saw previously. The STAR flies UNDER CAMERA into open elevator. Doors close. A moment later, the elevator right next to it opens. MEL flies in. MARTY follows. Just as DOM is about to enter, the elevator doors close. DOM hits them and bounces back toward the opposite side. At that moment, another elevator opens its doors. DOM flies in backwards. Doors close.

CUT TO:

HOSPITAL - TOP FLOOR 411

An elevator door opens. Out flies the FIFTH STAR. The elevator next to it opens. Out fly MEL and MARTY. DOM's elevator opens. DOM shoots out, goes between MEL and MARTY directly into their elevator. The doors close.

CUT TO:

HOSPITAL ROOF - DAY 412

It is used as a sun deck by patients and hospital staff. We SEE a FEW PATIENTS in lounge and deck chairs and NURSES just behind them. The swinging doors leading to the roof suddenly burst open. The FIFTH STAR comes riding out, full speed. Right on his heels are MEL and MARTY. CAMERA FOLLOWS the FIFTH STAR as he races around the roof madly. He heads back for the swinging doors. Just as he gets there, DOM comes bursting through, cutting off his escape route.

QUICK CUT TO:

CLOSEUP - MEL'S FACE 413

It is a mask of demoniac accomplishment.

QUICK CUT TO:

CLOSEUP - MARTY'S FACE 414

The same.

QUICK CUT TO:

CLOSEUP - DOM'S FACE 415

The same.

QUICK CUT TO:

CLOSEUP - FIFTH STAR'S FACE 416

He is trapped and he knows it. He looks around in all directions.

CUT BACK TO:

SCENE 417

MEL, MARTY and DOM move their wheelchairs slowly toward him.

CUT TO:

CLOSEUP - FIFTH STAR 418

He's still looking in all directions. He sees something.

CUT TO:

FIFTH STAR'S P.O.V. 419

We SEE across the roof at the far end TWO PATIENTS, side by side, get up and leave their deck chairs.

CUT BACK TO:

SCENE 420

The FIFTH STAR slams lever into gear.

CUT TO:

WHEELCHAIR TIRES 421

They spin madly, finally grab and speed away, leaving black, smoking wheelchair tracks on the roof.

CUT BACK TO:

SCENE 422

MEL, MARTY and DOM scatter in panic, as the FIFTH STAR comes shooting straight at them. CAMERA WHIPS AROUND and FOLLOWS FIFTH STAR across the roof. His wheelchair goes faster and faster.

CUT TO:

OVERHEAD SHOT - HOSPITAL ROOF AND ROOF OF AN ADJACENT BUILDING 423

There is an eight-foot gap between the buildings. We can SEE the street below through the gap.

CUT BACK TO:

SCENE 424

The FIFTH STAR hits the deck chairs at 90 miles-per-hour. The chairs act as a ramp. He takes off and goes hurtling into space.

CUT TO:

SKY BETWEEN THE TWO BUILDINGS 425

The FIFTH STAR's wheelchair flies through FRAME, in SLOW MOTION.

CUT BACK TO:

SCENE - THE TWO ROOFS - REGULAR SPEED 426

We SEE FIFTH STAR's wheelchair make a perfect landing. He spins and screeches to a dramatic stop.

CUT TO:

HOSPITAL ROOF 427

Everybody rushes to the edge of the roof, including MEL, MARTY, DOM, NURSES and PATIENTS. A few PATIENTS jump out of their wheelchairs and run with the others. The entire CROWD breaks into a great CHEER.

CUT TO:

TIGHT SHOT - FIFTH STAR 428

He waves triumphantly.

CUT BACK TO:

HOSPITAL ROOF 429

The CROWD continues to applaud for a little while longer, then begins to disperse. MEL, MARTY and DOM, with great respect for their opponent, salute, wave good-bye and start to turn away.

CUT TO:

FIFTH STAR 430

He shouts.

TITLE CARD

"Hey, aren't you the guys who are going to make that silent movie?"

CUT BACK TO:

MEL, MARTY AND DOM 431

They seem surprised. They nod, "Yes."

CUT BACK TO:

FIFTH STAR 432

He cups his hands and shouts.

TITLE CARD

"Could I be in it?"

CUT BACK TO:

TIGHT SHOT - MEL, MARTY AND DOM 433

After a beat, MEL speaks.

TITLE CARD

"We'll get back to you."

CUT BACK TO:

SCENE 434

MEL, MARTY and DOM wave good-bye, walk toward the roof exit. Just before they reach it, they do their little double step and go through the swinging doors.

IRIS OUT.

IRIS IN:

CLOSEUP - JOHN J. ENGULF 435

He is speaking angrily. CAMERA PULLS BACK TO INCLUDE entire Board Room. All the EXECUTIVES are present including MR. DEVOUR. ENGULF is the only one standing. He continues to speak.

TITLE CARD

"...Gentlemen, I am happy to announce that there will be no more Funn in our lives."

CUT TO:

ENGULF & DEVOUR EXECUTIVES 436

They stare at ENGULF, puzzled.

CUT TO:

CLOSEUP - ENGULF 437

He continues speaking.

TITLE CARD

"I have acquired the services of one of the most exciting sexual creatures that ever lived."

CUT TO:

ENGULF AND DEVOUR EXECUTIVES 438

They indicate, "Who? Who? Who?"

CUT TO:

ENGULF 439

He is standing next to a rolled up screen. His lips quiver sensuously as he speaks.

TITLE CARD

"Ms. Vilma Kaplan."

CUT BACK TO:

SCENE 440

He rolls down a life-sized picture of a lightly-clad temptress in a very sexy pose.

CUT TO:

TIGHT TWO SHOT - ENGULF AND SEXY PICTURE OF VILMA 441

He speaks.

TITLE CARD

"Well, Gentlemen, what do you think...?"

CUT TO:

WIDE SHOT - EXECUTIVES SEATED AROUND THE TABLE 442

The men fold their arms and study the picture. Suddenly, the conference table begins to rise about six inches off the ground.

FADE OUT.

FADE IN:

INT. CLOSEUP - BEAUTIFULLY ENGRAVED ANNOUNCEMENT CARD - NIGHT 443

It FILLS THE SCREEN and reads:

THE RIO BOMBA
PROUDLY PRESENTS
VILMA KAPLAN
WITHOUT THE AID OF SILICONE

The CAMERA PULLS BACK to REVEAL MEL, holding the card. MEL, MARTY and DOM are seated at a ringside table at the crowded Rio Bomba. They are decked out in tuxedos. A WAITER arrives at their table with two drinks on his tray. He puts one down in front of MEL and the other in front of DOM. He quickly realizes his mistake and moves MEL's drink in front of MARTY. The WAITER speaks.

TITLE CARD

"Oh, I'm terribly sorry, Mr. Funn, I completely forgot that drinking destroyed your career."

CUT TO:

CLOSEUP - MEL 444

He looks up at WAITER and does a slow take. The band starts to play.

CUT TO:

WIDE SHOT 445

COUPLES get up and walk to the dance floor.

CUT BACK TO:

SCENE 446

A pretty GIRL passes MEL, MARTY and DOM's table. She is without an escort. MARTY immediately leaps up, grabs her hand and indicates, "Would you like to dance?" Before she can answer, he whips her toward the dance floor. The dance floor is jam-packed with writhing COUPLES, swaying to the exciting, syncopated rhythm of the orchestra. The GIRL makes her way through the packed crowd on to the dance floor. As MARTY starts through, the wall of dancers closes, preventing him from edging on to the floor. He tries to get through. It's impossible. There is no opening. CAMERA FOLLOWS MARTY as he tries various spots. He moves back and then rushes head first towards the dancers, hoping to ram his way in. It's to no avail. He bounces back.

CUT TO:

OVERHEAD SHOT 447

The CAMERA is now SLIGHTLY UNDERCRANKED. We SEE MARTY trying every which way to smash his way onto the dance floor. From this ANGLE we SEE the GIRL in the middle, dancing all by herself and obviously wondering what happened to MARTY.

CUT BACK TO:

WIDE SHOT - FROM FLOOR 448

MARTY watches with interest as a MAN with a grey suit keeps making wonderful turns with his dance partner.

CUT TO:

CLOSEUP - MARTY'S FACE 449

He gets an idea.

CUT BACK TO:

WIDE SHOT 450

As the MAN in the grey suit turns, MARTY runs and jumps on his back. He hangs like a baby monkey to its mother as the MAN turns him back into the crowd. For a moment, it looks as if he has made his way on to the dance floor, but, unfortunately, as the MAN turns around once again we SEE MARTY still hanging on. When MARTY sees he is back outside, he drops off to try another tack.

CUT TO:

VERY WIDE SHOT - NIGHTCLUB 451

MARTY goes to a nightclub table adjacent to the dance floor. It's a long affair, seating eight people on each side. PEOPLE are eating. He very casually takes everything off the table including their food, as they are eating it. They watch him stunned, unbelieving. When the table is completely cleared, he goes to the back end of it, pulls the last man out of his seat, puts him down on all fours at the back of the table. He then moves away from the table, gets down on bended knee and suddenly shoots forward at full speed, steps on the man's back, hops up on the table and runs with all his might. When he reaches the end of the table, he takes a flying leap over all the dancers' heads and makes a spectacular somersault.

CUT TO:

TIGHT SHOT - DANCE FLOOR 452

MARTY lands smack in the middle of the floor, facing his dance partner. The moment he begins dancing, the MUSIC immediately STOPS. Everybody leaves the dance floor, including MARTY's GIRL. MARTY walks off like a disappointed little kid. As MARTY reaches the table, the lights start to dim.

CUT TO:

CURTAIN 453

We SEE behind the curtain the silhouette of a large banana. The lights dramatically change. The back lighting goes black and the banana is bathed in the white heat of a powerful spotlight. A music shimmer begins as the banana slowly turns toward the audience. When it stops, we see the top of one of its peels is open, revealing the sensual face of VILMA KAPLAN. She shouts the first line of her song.

Cont.

453 Cont.

TITLE CARD
(in huge letters)
"BA - BA - LOOO!"

CUT BACK TO:

SCENE A-453

The music swells into a fiery Latin tempo as she begins her Banana Dance. MALE DANCERS suddenly emerge from behind the banana fronds. They dance around her like fruitflies, incensed by her banana flavor. Slowly they begin to peel her.

CUT TO:

MEL, MARTY AND DOM AT THEIR RINGSIDE TABLE 454

Their mouths fall open in wonder. MEL's heart appears to be beating madly. His shirt front moves in and out rapidly. MEL, his eyes still glued to VILMA, reaches inside his shirt and pulls out a big green wriggling bullfrog and tosses it away.

CUT BACK TO:

VILMA 455

She continues singing and dancing as she sensuously makes her way through the nightclub audience. She stops at a table and sinuously gyrates her hips. The MEN start to go after her. Their WIVES yank them back. She moves on.

CUT TO:

NEW ANGLE 456

She moves toward another table filled with a distinguished FOURSOME who watch her curiously. The LADIES are wearing tiaras. The MEN wear big red sashes and monocles. They are fairly well composed until she lets go with a big, sexy "bump." The MEN's monocles fly off, their sashes bust open and the LADIES' tiaras fly up in the air.

CUT TO:

TIGHT SHOT - MEL, MARTY AND DOM'S TABLE 457

They are still mesmerized by her magnetic performance. VILMA ENTERS THE FRAME. She is at the last few bars of her number and is building to a tremendous finish. She

Cont.

457 Cont.

turns, turns, turns, stops, stands on her hands, winds up and lets go with one of the all-time great eye-level bumps. MEL, MARTY and DOM are knocked out of their chairs onto the floor.

CUT TO:

WIDE SHOT - NIGHTCLUB 458

People jump to their feet and applaud wildly.

CUT BACK TO:

TIGHT SHOT - MEL, MARTY AND DOM 459

They struggle to their feet.

CUT TO:

CLOSEUP - VILMA 460

She speaks.

TITLE CARD

"Which one of you is Funn?"

CUT BACK TO:

SCENE 461

MARTY, DOM and all the MEN WITHIN THE FRAME rush over, raise their hands and indicate, "ME." "ME." "ME." MEL pushes everybody away. He taps his chest excitedly and indicates, "It's ME!"

CUT TO:

TIGHT TWO SHOT - VILMA AND MEL 462

She stares into his eyes for a long time, then speaks.

TITLE CARD

"Let's blow this joint."

CUT BACK TO:

SCENE 463

They start to go. MARTY and DOM stare at MEL in disbelief. They rise. DOM speaks.

TITLE CARD

"What about the movie? What about the studio? What about us?"

CUT TO:

MEL AND VILMA 464

As MEL and VILMA start to leave the club, MEL slowly turns, still in his mesmerized trance, and speaks.

Cont.

464 Cont.

TITLE CARD

"Who gives a shit."

CUT BACK TO:

SCENE 465

MEL and VILMA stare into each other's eyes and EXIT the club.

DISSOLVE TO:

EXT. WHEAT FIELD - MEL AND VILMA - DAY 466

MEL and VILMA, hand in hand, are running through a waving wheat field in SLOW MOTION. We can only SEE the tops of them as they bob up and down. VILMA wears a big wide-brimmed summer hat and long summer dress. MEL wears a straw boater and a crisp white linen suit. They begin to run slightly faster, still, lovingly hand in hand. The pace quickens. We go FROM SLOW MOTION to REGULAR SPEED.

CUT TO:

TIGHTER SHOT - MEL AND VILMA RUNNING 467

They now drop their hands and begin to run in earnest. The CAMERA FOLLOWS as they suddenly break out of the wheat field onto a running track complete with white wooden hurdles.

CUT TO:

WIDE SHOT 468

MEL and VILMA race each other at a furious pace. They both jump the first hurdle beautifully. The FILM is now UNDERCRANKED and the SCENE is SPEEDED UP. They go incredibly fast over the next few hurdles. VILMA reaches the finish line first, breaks the tape and wins the race. MEL, finishing close behind her, hurls his straw hat angrily onto the ground.

WIPE TO:

EXT. BEAUTIFUL MERRY-GO-ROUND MOVING IN SLOW MOTION - DAY 469

Lovely wooden horses go up and down in tempo to pretty Viennese waltz MUSIC played on the calliope. As the

Cont.

469 Cont.

merry-go-round revolves, CAMERA catches a glimpse of MEL and VILMA.

CUT TO:

CLOSER SHOT - MEL AND VILMA ON MERRY-GO-ROUND (SLOW MOTION) 470

VILMA is seated side-saddle as she rides up and down on a beautiful dapple-gray wooden horse. She is wearing a lovely pale blue, dotted-Swiss dress. Her soft silken hair blows in the wind. MEL is wearing a cream-colored single-breasted suit and vest complete with a blue and white polka dot silk foulard. The two of them are a picture of poetry in motion. They gaze into each other's eyes lovingly. All of a sudden, MEL steps back and looks to the rear of her wooden horse.

CUT TO:

TIGHT SHOT - REAR OF WOODEN HORSE (SLOW MOTION) 471

The wooden tail goes up, and little wooden blocks with letters painted on them begin to drop from the horse's rear onto the merry-go-round floor.

CUT BACK TO:

SCENE (SLOW MOTION) 472

MEL and VILMA look at each other in a dead-pan stare.

FADE OUT.

FADE IN

EXT. CITY STREET - DAY (RESUME NORMAL SPEED) 473

MEL and VILMA walk/float down the sidewalk. MEL is dressed in his normal attire: yachting cap, blue blazer, white trousers and white shoes. VILMA wears a smart pin-striped Yves St. Laurent suit. They stop in front of a chic French pastry shop. They look into the window.

CUT TO:

MEL AND VILMA'S P.O.V. 474

We SEE a large tiered wedding cake. At the top, standing together on a little platform, are a miniature BRIDE and GROOM.

CUT TO:

TIGHT TWO SHOT - MEL AND VILMA 475

Their eyes meet. They heave a deep sigh indicating, "Maybe one day that will be us."

CUT TO:

TOP OF WEDDING CAKE 476

The CAMERA MOVES IN on the two little FIGURES standing on top of the cake. The SHOT BLURS OUT OF FOCUS and THEN SHARPENS ONCE AGAIN. We SEE that the little BRIDE and GROOM have become MEL and VILMA. MEL is dressed in top hat, white tie and tails, and VILMA in gorgeous satin bridal gown. Irving Berlin type, 1930's dance MUSIC begins. MEL and VILMA suddenly become animated. They sway back and forth in time with the music. MEL takes VILMA in his arms, and they begin a Fred Astaire-Ginger Rogers dance number on the tiny platform.

CUT TO:

WIDE SHOT 477

They continue dancing and suddenly make a spectacular leap off of the platform and down to the next layer of the giant cake. Now their dancing becomes slightly more difficult, as they encounter several inches of whipped cream and icing.

CUT TO:

TIGHT SHOT - THEIR FEET 478

Their feet plow through the goo. It's getting harder and harder to tap.

CUT TO:

WIDE SHOT 479

The MUSIC segues into a dramatic Bolero. MEL spins VILMA madly. Unfortunately, she not only spins, but also slips and slides off the second layer down to the next tier.

CUT TO:

BOTTOM TIER - GIANT WEDDING CAKE 480

VILMA ENTERS THE SHOT feet first. She lands waist deep in sponge cake and whipped cream.

CUT TO:

MEL 481

He makes a dramatic leap down to join her.

CUT BACK TO:

BOTTOM TIER 482

MEL lands on the bottom tier, waist deep, right next to VILMA. MUSIC continues. MEL grabs VILMA and valiantly attempts to go on with the dance. He dips her and loses her in the cake. He frantically searches for her, all the while continuing to dance. He finds her. He pulls her up. They finish the number. They kiss. The CAMERA PULLS BACK. The SHOT, once more, BLURS OUT OF FOCUS.

CUT TO:

MED. SHOT - MEL AND VILMA ON CITY STREET - DAY 483

As the SHOT COMES BACK INTO FOCUS, we SEE MEL and VILMA looking at each other tenderly, and then looking into the pastry shop window.

CUT TO:

MEL AND VILMA'S P.O.V. 484

As the CAMERA MOVES CLOSER and CLOSER to the two little FIGURES on top of the wedding cake, we SEE that their outfits are slightly splattered with whipped cream and icing.

FADE OUT

FADE IN

INT. THE RIO BOMBA - NIGHT 485

VILMA is on stage singing the last few notes of her closing song.

TITLE CARD

"...And May All Your Christmasses
Be White..."

CUT TO:

WIDE SHOT INCLUDING STAGE 486

The audience CHEERS. She takes a bow.

CUT TO:

TIGHT SHOT - VILMA 487

She bows graciously and blows a kiss to MEL who is seated at a ringside table.

CUT TO:

TIGHT SHOT - MEL 488

He's all alone at the table. He catches the kiss and eats it up.

CUT TO:

WIDE SHOT - NIGHTCLUB 489

VILMA EXITS into the wings. The spotlight goes out and the club lights go on.

CUT TO:

ENTRANCE FOYER - CLUB SEVILLE 490

Revolving door turns. MARTY and DOM hurriedly enter. MARTY carries a manila envelope in his hand. They search frantically for MEL. DOM spots him, points him out to MARTY. They quickly start towards him.

CUT TO:

MEL'S TABLE 491

MARTY and DOM ENTER THE SHOT. MEL is surprised to see them.

CUT TO:

CLOSEUP - DOM 492

He speaks breathlessly.

TITLE CARD

"Vilma is a fake. She's a spy for Engulf & Devour. We have proof!"

CUT BACK TO:

SCENE 493

MEL immediately leaps out of his chair and smashes DOM in the face, knocking him over a nearby table.

CUT TO:

CLOSEUP - DOM 494

He winces, blinks and shakes his head in pain. He points to MARTY and speaks to MEL.

TITLE CARD

"He'll tell you the rest."

CUT TO:

TIGHT SHOT - MARTY 495

He swallows nervously a few times and then reaches into manila envelope and hands MEL what appears to be a bank check.

CUT TO:

EXTREME CLOSEUP - CHECK IN MEL'S HAND 496

At the top it reads: PHOTOCOPY. CAMERA MOVES DOWN to REVEAL that it is an Engulf & Devour check which includes their "Our Fingers Are In Everything" logo. It is made out to VILMA KAPLAN for the sum of $50,000 dollars even. The memo in the left-hand corner of the check, written in ink, reads:

FOR PRETENDING TO BE IN LOVE WITH MEL FUNN.

CUT TO:

TIGHT SHOT - MEL 497

He bites his fist and turns away from them.

CUT TO:

EXTREME CLOSEUP - MEL'S FACE 498

Tears begin to form in his eyes. He wipes them away. Suddenly, his eyes freeze. They are focused on something.

CUT TO:

HIS P.O.V. 499

Sitting on a nearby table we SEE a bottle of whiskey. CAMERA ZOOMS IN ON CLOSEUP of the whiskey bottle. DRAMATIC MUSIC begins.

QUICK CUT TO:

MEL'S FACE 500

He rubs his fingers across his dry lips.

QUICK CUT TO:

CLOSEUP - WHISKEY BOTTLE 501

CUT TO:

WIDE SHOT 502

MEL goes to the table and picks up bottle. MARTY and DOM immediately rush over and grab his arm.

CUT TO:

TIGHT THREE SHOT - MEL, MARTY AND DOM 503

MEL begins to lift the bottle inexorably towards his lips. MARTY and DOM try with all their strength, but cannot hold back his arm. DRAMATIC MUSIC builds as bottle gets closer and closer to his mouth. MEL puts the bottle to his lips and begins to drink. He continues to drink until the entire bottle is empty. He brings it down from his face to REVEAL a portrait of insane drunkenness.

CUT TO:

WIDE SHOT 504

MEL quickly looks around for another bottle. He spots one at another table. He rushes over to it, grabs it as if it were a football and heads out the revolving doors. MARTY and DOM take off after him. Unfortunately, they are blocked by a PARTY OF PEOPLE that have just entered the club. MARTY and DOM dodge around them and go through the revolving door.

CUT TO:

EXT. FRONT ENTRANCE - CLUB SEVILLE - NIGHT 505

DOM and MARTY exit the club and look from side to side. MEL is, obviously, nowhere in sight. CAMERA SLOWLY DRIFTS INTO TIGHT TWO SHOT. They look at each other and shake their heads...fearing the worst. They turn and reenter the club.

CUT TO:

INT. BACK STAGE AREA 506

VILMA, wearing a satin robe over her costume, speaks into a wall pay phone.

CUT TO:

ANOTHER ANGLE 507

We SEE VILMA in F.G. MARTY and DOM ENTER THE SHOT in the B.G. DOM points to her and walks determinedly towards her. As they get closer, MARTY HEARS what she's saying, stops DOM and indicates, "Listen."

CUT TO:

TIGHT SHOT - VILMA 508

She speaks into the phone.

TITLE CARD

"I'm sorry, Mr. Engulf. The deal's off. I'm quitting. I love the little lug."

CUT TO:

TIGHT TWO SHOT - DOM AND MARTY 509

They look at each other as if to say, "Hey, she's O.K. after all."

CUT TO:

WIDE SHOT 510

VILMA hangs up the phone and breathes a long, deep sigh of relief. DOM runs around some SHOWGIRLS to get to VILMA and quickly explains what has happened. He gesticulates frantically indicating that MEL has found out about her and has started to drink again. VILMA grabs her face in horror. She speaks.

TITLE CARD

"Come on. We've got to save him."

CUT TO:

SCENE 511

They start to rush out. DOM looks back for MARTY.

CUT TO:

DOM'S P.O.V. 512

MARTY is speaking to a very beautiful SHOWGIRL dressed for the Rain Number. She wears a rain hat, a plastic umbrella, and sports a transparent raincoat, underneath which she wears a silver string bikini. He speaks to her with his usual sincerity. She listens to him for a while and then nods her head, "Yes, okay, I'd be glad to." At that moment, DOM RUSHES INTO THE FRAME, grabs MARTY by the wrist and yanks him toward the door. MARTY tries in vain to explain to DOM that it's the first time in his life that any girl has ever said yes. DOM pulls him through the stage door.

CUT TO:

CLOSEUP - MARTY'S FACE 513

It is a sad portrait of what could have been.

IRIS OUT

IRIS IN

EXT. CITY STREET - NIGHT 514

MEL comes weaving down the sidewalk. He looks around.

CUT TO:

MEL'S P.O.V. 515

We SEE a brightly-lighted liquor store. In the window there are many regular-sized liquor bottles and one huge display bottle. It is approximately six feet tall.

CUT BACK TO:

SCENE 516

MEL enters the store.

SCREEN FLIPS TO:

EXT. LIQUOR STORE 517

The big display bottle is noticeably absent from its place in the window. MEL comes out of the store. He is carrying the huge display bottle in a gigantic plain brown paper bag. He staggers o.s. with a "knowing" grin on his face.

CUT TO:

EXT. WIDE SHOT - NIGHT A-517

MEL approaching a lighted telephone booth on street corner. He puts the enormous bottle in bag down outside the booth.

CUT TO:

CLOSER SHOT B-517

He reaches into his pocket and searches for a dime. He finally comes up with one and murmurs something to it.

TITLE CARD

"I'm gonna call that dirty tramp
and really tell her who she thinks
I am."

CUT BACK TO:

SCENE C-517

He enters the booth, puts the dime into the slot. He misses, it drops to the floor. He bends down to search for it. Suddenly, into the SHOT ENTERS A WOMAN, obviously very anxious to make a phone call. She rushes into the booth, picks up the receiver and puts a dime in the slot. She is completely unaware of MEL's presence. Suddenly, MEL stands up, taking the WOMAN on his shoulders straight up and through the top of the telephone booth. The top of the booth sits on her head like a strange oversized plastic hat. The word "Telephone" is written on all four sides. As she hangs there bewildered and kicking her legs, MEL gets disgusted, leaves the booth and staggers OUT OF FRAME.

CUT TO:

INT. MOTEL ROOM - NIGHT 518

It is an old, late 30's looking room. There are a few sticks of tired modern furniture strewn about. The door opens. A BELLBOY enters. He carries the huge liquor bottle in the brown paper bag. MEL follows him into the room. The BELLBOY sets the heavy bottle down on a luggage rack.

CUT TO:

TIGHT TWO SHOT - MEL AND BELLBOY 519

MEL reaches into his pocket to tip him. MEL misses his pocket many times in quick succession. The BELLBOY finally takes MEL's hand and inserts it into the right pocket. The hand comes out with a dollar, the BELLBOY takes it and starts to leave.

CUT TO:

WIDE SHOT 520

MEL staggers around the room looking for something. He whistles with his fingers. The BELLBOY immediately reenters.

CUT TO:

TIGHT TWO SHOT 521

MEL speaks.

TITLE CARD

"Where'sh the bed?"

CUT BACK TO:

WIDE SHOT 522

The BELLBOY nods, goes to the wall, grabs a handle and pulls it down. Out of the wall emerges a Murphy bed.

CUT TO:

CLOSEUP - MEL 523

He nods.

CUT BACK TO:

WIDE SHOT 524

The BELLBOY puts the bed back into the wall and starts to exit.

CUT TO:

TIGHT TWO SHOT 525

MEL tries to reach into his pocket again to give the BELLBOY another tip. The BELLBOY watches for six or seven reaches, shakes his head in disgust and leaves.

CUT BACK TO:

WIDE SHOT 526

MEL walks toward the handle on the wall. It is about six feet off the floor. He pulls the handle and, lo and behold, the Murphy bed comes down. He lets go of the bed to take off his jacket. The bed folds back into the wall. He drops his jacket behind him on the floor and then, without looking, flops back on what he thinks is the bed, and instead goes crashing to the floor, full force.

CUT TO:

TIGHT SHOT - MEL 527

He is surprised. He staggers to his feet.

CUT BACK TO:

SCENE 528

MEL, once more, reaches for the Murphy bed handle. Unfortunately, he is now facing the opposite wall. He grabs a wall sconce thinking it is the Murphy bed handle. He pulls. Nothing happens. He pulls harder. Still nothing happens.

CUT TO:

CLOSEUP - MEL 529

He clenches his teeth in anger. His straining neck muscles start to protrude.

CUT BACK TO:

SCENE 530

MEL grabs the sconce with both hands, expands his chest to the limit of his muscular frame and, with every morsel of strength in his body, he pulls forward. The entire wall comes crashing into the room bringing with it an entire bed, not to mention an ASTONISHED COUPLE who were fast asleep in the room next door. The COUPLE stare at their new surroundings in utter amazement. MEL doesn't like this hotel at all. He picks up his huge liquor bottle in the paper bag and exits.

FADE OUT

FADE IN

EXT. ALLEYWAY - NIGHT 531

It is lit by a lamp post in the far corner. We can dimly make out about a DOZEN BUMS dressed in shabby raincoats and old rags. They are lying about and sitting in clusters of twos and threes drinking from cheap bottles of Muscatel in paper bags. MEL ENTERS THE SHOT.

CUT TO:

TIGHTER SHOT 532

As MEL passes the BUMS carrying his huge paper bag, they look, one by one, in awe. MEL sits under the lamp post and unscrews the enormous cap of the giant bottle. He puts the six-foot bottle up to his mouth and takes a swig. It nearly drowns him.

CUT TO:

WIDER SHOT 533

One at a time, the BUMS rise and approach their new-found "Lord of the Winos."

CUT TO:

INDIVIDUAL SHOTS - BUMS' FACES 534

Their eyes are misted over in religious wonder.

CUT BACK TO:

SCENE 535

We SEE MEL bathed in the diffused light emanating from the street lamp. It creates an aura that is almost holy. The BUMS begin bowing and praying to him.

FADE OUT.

FADE IN:

EXT. LIQUOR STORE - NIGHT 536

It is the same liquor store that we saw previously. Its OWNER, along with MARTY, DOM and VILMA, exits the store. The OWNER points in the direction that MEL took earlier. MARTY, DOM and VILMA nod their heads, "Thank you," and proceed in that direction.

CUT TO:

EXT. ALLEYWAY - NIGHT 537

It is the same one that we saw earlier. We SEE the giant liquor bottle lying on its side. MARTY, DOM and VILMA ENTER THE SHOT. DOM rushes over to the bottle, picks it up, turns it over and shakes it. It is empty. The three of them look at each other and fear the worst.

CUT TO:

CLOSEUP - VILMA 538

Suddenly, her eyes widen. She points.

CUT TO:

VILMA'S P.O.V. 539

We SEE the BUMS. They are all piled up in one big heap.

CUT TO:

CLOSEUP - VILMA 540

She speaks.

TITLE CARD

"Hurry! Maybe he's in there."

CUT TO:

WIDE SHOT - BUMS 541

MARTY and DOM rush over to the pile of BUMS and begin peeling them off, one by one. Each time they pick up a BUM, they look at his face and then discard him. They quickly work through the entire pile until they reach the bottom. The LAST BUM, face down on the sidewalk, looks a little like MEL from the back. They pick up his head.

CUT TO:

MARTY AND DOM'S P.O.V. 542

It is DEAN MARTIN. He smiles at them foolishly.

CUT BACK TO:

SCENE 543

They drop him. They look at each other. They are totally discouraged.

FADE OUT.

FADE IN:

EXT. WIDE SHOT - CITY STREET - EARLY MORNING 544

Seated on a bus-stop bench across the street from the CAMERA, we SEE the three forlorn figures of MARTY, DOM and VILMA. They're sound asleep, their heads resting on each other's shoulders. A DEPARTMENT OF SANITATION WATER TRUCK ENTERS THE FRAME.

CUT TO:

ANOTHER ANGLE 545

The spray of water awakens MARTY, DOM and VILMA. They quickly raise their legs to avoid getting wet. The truck LEAVES THE FRAME. They stretch. They yawn. They look at each other.

CUT TO:

TIGHT THREE SHOT - MARTY, DOM AND VILMA 546

DOM breaks out a candy bar and offers some to MARTY and VILMA. They shake their heads, "No, thanks." DOM starts to eat, but he can't. He throws the candy bar into the flowing stream of water in the gutter just in front of them.

CUT TO:

TIGHT SHOT - CANDY WRAPPER 547

CAMERA FOLLOWS it as it flows down a few feet until it disappears into a large sewer. CAMERA PANS BACK PAST MARTY, DOM AND VILMA to gutter further up the street.

CUT TO:

CLOSEUP - GUTTER FURTHER UP THE STREET 548

The water rushes by. The following items float INTO FRAME and OUT again. First, we SEE a wooden popsicle stick, followed by a crumpled pack of cigarettes, and then orange rinds, egg shells, and, finally, MEL FUNN. He is floating head first on his back, stiff as a board, stupefied from all the booze. His face is frozen in a silly grin as he floats OUT OF FRAME.

CUT TO:

LOOSE SHOT - BUS BENCH 549

The BOTTOM OF FRAME includes the edge of the curb and the water flowing by. MARTY, DOM and VILMA continue sitting there,

Cont.

549 Cont.

numb from defeat. The popsicle stick floats into view followed by the rest of the debris and, finally, MEL. Because of the high curb, they do not see him.

CUT TO:

TIGHT THREE SHOT - MARTY, DOM AND VILMA 550

DOM speaks.

TITLE CARD

"It's no use, we'll never find him."

CUT TO:

WIDE SHOT INCLUDING BUS BENCH, STREET AND SEWER 551

As all three rise and start to leave, MEL's stiff form is heading toward the open sewer.

CUT TO:

TIGHT SHOT - MARTY 552

He spots MEL and points frantically.

CUT BACK TO:

SCENE 553

The three of them run as fast as they can to catch MEL before he goes into the sewer.

CUT TO:

EXTREME CLOSEUP - SEWER OPENING 554

The popsicle stick goes in and disappears, followed by the cigarettes, the orange rinds, egg shells and MEL. First his face disappears, then his shoulders, then his chest. Suddenly, he stops. CAMERA PULLS BACK. MARTY, DOM and VILMA, standing in the water, are holding MEL's legs. They pull him out of the sewer and place him on the grass next to the sidewalk.

CUT TO:

CLOSEUP - MEL 555

VILMA leans in and listens to his heart. She looks up to heaven, her eyes filled with tears, and she speaks.

Cont.

555 Cont.

TITLE CARD

"He's alive -- Thanks."

IRIS OUT.

IRIS IN:

INT. THE RIO BOMBA - DAY 556

The nightclub is closed. The chairs are stacked on the tables, except for one table in the corner at which VILMA sits, all alone.

CUT TO:

TIGHT SHOT - VILMA 557

She dabs her eyes with a little white handkerchief..

CUT TO:

WIDE SHOT 558

MARTY and DOM are walking MEL back and forth trying to sober him up. He can barely move. DOM is speaking to him all the while. As they reach the far end of the club, MARTY and DOM let MEL go, quickly turn, switch arms, grab MEL just before he sinks to the floor and resume walking. Now they are walking forward and MEL is walking backward. When they reach the other end of the club, they let MEL go, quickly turn, grab him again, and now all three are walking forward.

CUT TO:

TIGHT THREE SHOT - MEL, MARTY AND DOM 559

DOM is still speaking a mile a minute.

TITLE CARD

"So you see, even though Vilma was paid $50,000 by Engulf and Devour to fall in love with you, she never realized that she was going to fall in love with you for nothing, etc., etc., etc."

Cont.

559 Cont.

(THIS CARD WILL BE THE LONGEST TITLE CARD IN THE MOVIE. IT WILL CONSIST OF OVER 100 WORDS AND WILL APPEAR ON THE SCREEN FOR LESS THAN THREE SECONDS.)

CUT BACK TO:

SCENE 560

DOM is exhausted from all the talking. He catches his breath. MEL looks at VILMA groggily, beginning to put the pieces together.

CUT TO:

TIGHT SHOT - VILMA 561

She opens her purse, takes out the $50,000 check.

CUT TO:

EXTREME CLOSEUP - ENGULF & DEVOUR CHECK 562

It's the check we saw previously.

CUT BACK TO:

SCENE 563

VILMA tears the check into little pieces, throws it away, gets up, sighs and starts to leave.

CUT TO:

CLOSEUP - MEL 564

He shakes his head and speaks.

TITLE CARD

"WILMA...VAIT!"

CUT TO:

VILMA 565

She stops and turns around. CAMERA MOVES INTO her face. Her eyes are moist with tears of joy.

CUT TO:

WIDE SHOT 566

MEL breaks away from MARTY and DOM and starts weaving toward her. VILMA starts toward MEL. They come face to face.

CUT TO:

TIGHT TWO SHOT - MEL AND VILMA 567

MEL wrings his hands and mouths the words "I'm sorry" right into her face. VILMA loses her balance from the onslaught of his fermented breath. MEL keeps on mouthing "Oh my darling, oh my darling, my darling, darling, darling, darling..." VILMA puts her hand over his mouth and speaks.

TITLE CARD

"Please...try not to speak."

SCREEN FLIPS TO:

EXTREME CLOSEUP - COFFEE CUP FILLED WITH BLACK COFFEE 568

We SEE coffee cup tilt into a mouth. CAMERA WIDENS to REVEAL MEL FUNN drinking black coffee. CAMERA continues to WIDEN REVEALING the entire table covered with empty coffee cups. MARTY, DOM and VILMA sit on either side of him. They keep pouring more and more coffee into him. CAMERA continues to PULL BACK until we SEE that all the tables of the Rio Bomba are completely covered with empty coffee cups.

CUT TO:

CLOSEUP - MEL'S FACE 569

His eyes are stretched to their ocular limits. There is obviously a prodigious amount of caffeine racing through his bloodstream. MARTY, DOM and VILMA grow more and more exhausted as MEL grows wider and wider awake. MEL suddenly jumps up and speaks.

TITLE CARD

"Come on, let's keep walking!
I think I'm sobering up."

CUT TO:

WIDE SHOT 570

MARTY and DOM struggle to their feet, take MEL by the arm and start to walk him. At first, they all walk at about the same rate. Slowly but surely, MEL pulls ahead of them. They move a little faster to keep up with him.

CUT TO:

NEW ANGLE 571

MEL breaks free of their arms and begins moving at a very rapid pace. They cannot keep up with him. Soon, MEL is passing them in both directions.

CUT TO:

TIGHT SHOT - VILMA 572

Her head swivels to and fro as she watches MEL fly back and forth. She looks not unlike a spectator at a tennis match.

CUT BACK TO:

SCENE 573

MEL has reached a terrific rate of speed. CAMERA is UNDERCRANKED. He can no longer confine himself to the floor. He races up and down, across tables, chairs and sometimes even walls. He continues to go faster and faster and then suddenly he stops and turns to MARTY, DOM and VILMA.

CUT TO:

CLOSEUP - MEL 574

He speaks.

TITLE CARD

"Okay, gang, I'm ready --
Let's make that movie!"

CUT TO:

(QUICK MONTAGE OF MEL, MARTY AND DOM MAKING THE MOVIE. EACH SECTION OF THE MONTAGE BEGINS WITH A SLASHING V-SHAPED OPTICAL THAT EMERGES FROM A CORNER OF THE SCREEN.) 575

FIRST OPTICAL SLASH 576

It emanates from the lower left-hand corner of screen to REVEAL TIGHT TWO SHOT of MEL and SET DESIGNER. MEL keeps shaking his head, "No," as SET DESIGNER turns sketches in sketch pad. The SET DESIGNER finally turns over the last page and we SEE a little set pop up like the ones found in children's pop-up books. MEL looks at it and indicates, "That's it." SET DESIGNER closes his pad and leaves.

QUICK CUT TO:

SECOND OPTICAL SLASH 577

As OPTICAL opens from lower right-hand corner of the screen, we SEE COSTUME DESIGNER and DOM in wardrobe department.

Cont.

577 Cont.

COSTUME DESIGNER signals for someone to enter from behind. From the changing room, a beautiful GIRL enters, wearing an outlandish costume with a hat shaped like a huge Christmas tree. The branches are made of shiny white plastic and the entire tree-hat is completely covered with ornaments and lights. DOM indicates, "All wrong, all wrong." He is furious. He walks over to her.

CUT TO:

TIGHT TWO SHOT - DOM AND THE GIRL 578

He grabs her ears and takes off small pearl earrings. MEL walks through shot, sees what DOM has done and indicates, "That's it." He walks off.

QUICK CUT TO:

THIRD OPTICAL SLASH 579

As OPTICAL opens from upper left-hand corner, we SEE, just outside huge open door of sound stage, MARTY wave his arm indicating, "Bring it over here." Driving INTO THE FRAME is a small truck, on the back of which we SEE a half dozen ostriches, all looking around. MARTY looks them over and nods "Yes." MEL walks through FRAME and indicates, "That's it," and leaves. The truck drives into the sound stage.

QUICK CUT TO:

FOURTH OPTICAL SLASH 580

As it emanates from the upper right-hand corner of the screen, we SEE in the INTERIOR of the SOUND STAGE, a TIGHT SHOT OF MEL. He is, once again, back where he belongs, directing great motion pictures. He smiles confidently as he shouts instructions to his crew.

TITLE CARD

"Lights! Camera! Action! No Sound!"

CUT TO:

A BIG KLIEG LIGHT 581

It goes on.

QUICK CUTS
IN SUCCESSION TO:

THREE OTHER LIGHTS 582

They light up, one right after the other.

CUT BACK TO:

TIGHT SHOT - MEL 583

He looks up and says something sincere and very private.

TITLE CARD

"I was born for this."

CUT TO:

TIGHT SHOT - CLAPBOARD 584

Painted in black at the top of the clapboard are the words:

Silent Movie

Underneath, on the slate, written in chalk, we read:

Aquacade
Take 1

Instead of the clapboard being clapped, it is opened. It is then lifted away from the CAMERA's lens to REVEAL ALL of OUR SUPERSTARS. They are dressed in bathing suits and stand FACING THE CAMERA in single file along the edge of an indoor pool. As the CAMERA MOVES INTO them, one by one they make a beautiful side-dive into the pool. When the last STAR dives OUT OF FRAME we:

CUT TO:

WIDE SHOT - POOL 585

We SEE that the pool has no water in it and lying there at the bottom, strewn about in pain, are our stunned STARS. MEL goes racing over to the edge of the pool and looks down.

CUT TO:

CLOSEUP - MEL 586

He smiles with confidence and shouts.

TITLE CARD

"Good. It's going to work --
Now, let's try it with water."

FADE TO BLACK

FROM OUT OF THE BLACK, WE SEE A WHITE DOT APPEAR. 587

As it gets CLOSER and CLOSER to the SCREEN, we SEE that it is a spinning newspaper. As it comes to a stop, we SEE that it is a copy of Variety. The headline reads:

'Silent Movie Finished in
Record Time'

Underneath it, a smaller headline reads:

'Biz Fiz Niz Tiz'

FADE TO BLACK

FROM OUT OF THE BLACK, WE SEE WHITE DOT COMING TOWARD CAMERA 588

It is another spinning Variety. It comes to a quick stop -- a little too quick. The letters of the headline fly off the newspaper and go OUT OF FRAME. Nervous hands come in with the letters and proceed to put them back in the headline space. When the hands LEAVE THE FRAME, the slightly crooked headline reads:

'Will Silent Movie Save Studio?'

Underneath it, a smaller headline reads:

'Boff Noff Toff Moff?'

DISSOLVE THRU TO:

TIGHT SHOT - THEATER MARQUEE - DAY 589

Huge letters on the marquee read:

MAJOR STUDIO SNEAK PREVIEW -
7:00 P.M. SHARP

CAMERA PULLS BACK. We SEE DOZENS OF PEOPLE of all ages lined up to go into the theater. They all have their collars turned up and their hats pulled down. They shield their faces and approach the box office furtively. They buy their tickets, look around suspiciously, and quickly sneak into the theater.

CUT TO:

INT. THEATER - LOBBY 590

MEL, MARTY, VILMA and the STUDIO CHIEF, who's now fully recovered, are dressed in tuxedos and evening gown. They are standing in front of a long candy counter. They wish each other luck as customers go by. Behind them, we SEE a YOUNG COUPLE buying popcorn. The MAN hands the FEMALE CANDY ATTENDANT a couple of bills. She reaches down behind the

Cont.

590 Cont.

counter and comes up with a 30-gallon trash can filled to the brim with popcorn. Sign on the trash can reads:

POPCORN - TRASH-CAN SIZE

The CANDY ATTENDANT reaches over to a large, melted butter machine on which is printed in large letters the word 'BUTTER.' The apparatus is similar to a gasoline pump. She disengages the hose from the pump and squirts gallons of melted butter onto the huge mound of popcorn. The MAN takes the overflowing can and holds it by its metal handles. He struggles under the incredible weight, as he makes his way toward the aisle doors. His GIRLFRIEND picks up two little tiny cups of coke and follows him. CAMERA FOLLOWS them for a while and STOPS ON DOM, who's seated on a leather bench, eating a three foot high chocolate bar. He is in the process of removing more of the wrapper. At this moment, he really likes his life very much.

CUT TO:

WIDE SHOT - THEATER LOBBY 591

The PROJECTIONIST comes running toward MEL. He is very distressed.

CUT TO:

CLOSEUP - PROJECTIONIST 592

He speaks excitedly.

TITLE CARD

"The film has been stolen!"

CUT TO:

TIGHT SHOT - THE GROUP 593

They are aghast!

CUT TO:

CLOSEUP - MEL 594

He grabs his head.

TITLE CARD

"My God...that was the only copy!"

CUT TO:

VILMA 595

She speaks.

TITLE CARD

"It's got to be the work of Engulf and Devour. Hurry. Get that film back. I'll hold the audience."

CUT TO:

EXT. THEATER - WIDE SHOT - DAY 596

The Yellow Morgan is parked at the curb in the f.g. MEL comes rushing out of the theater and jumps into it. MARTY does the same. In order to save time, DOM jumps on the running board and indicates, "Let's go." The Yellow Morgan speeds away, leaving DOM in the same position. He obviously missed the running board. A moment later, the Yellow Morgan comes speeding BACK INTO FRAME, and stops in front of the theater for one second. This time DOM gets it right and once again the car zooms out of FRAME with all three aboard.

CUT TO:

INT. WIDE SHOT - ENGULF AND DEVOUR, WEST - CONFERENCE ROOM 597

All the EXECUTIVES are present including ENGULF and DEVOUR who are standing next to the fireplace, in which we see a roaring blaze. On the conference table sits a huge reel of film. DEVOUR carries a large magnum of champagne, from which he fills a row of champagne glasses on the conference table.

CUT TO:

TIGHT TWO SHOT - ENGULF AND DEVOUR 598

DEVOUR puts down the champagne and picks up the reel of film and speaks.

TITLE CARD

"Gentlemen, a toast to the end of The Silent Movie and Big Picture Studios."

CUT TO:

EXECUTIVES 599

They all raise their glasses.

CUT TO:

DEVOUR 600

He raises his glass and speaks.

TITLE CARD

"In the words of Ira Gershwin, --
Forget your troubles,
c'mon get happy."

CUT BACK TO:

SCENE 601

DEVOUR hurls the reel of film into the fireplace and they all drink their champagne.

CUT TO:

CLOSER SHOT - FIREPLACE 602

Suddenly, a PAIR OF ARMS descend into the fire. The hands are covered by huge asbestos gloves. They disappear together with the film up the chimney.

CUT TO:

EXECUTIVES 603

They all react in shock to what has just happened and simultaneously spit out their champagne. DEVOUR, who is in front of the fireplace, is inundated by it.

CUT TO:

EXT. ENGULF & DEVOUR BUILDING, WEST - ROOF - DAY 604

We SEE only half of DOM, the top half is still in the chimney. He pulls with all his might and out comes a pair of legs. Upon pulling a little more we SEE that the legs belong to MARTY. Now DOM and MARTY both pull and we SEE another pair of legs. They both pull hard and suddenly, with the film clutched in his white gloves, we SEE MEL FUNN, blackened by the soot. He looks very much like Al Jolson. He goes down on one knee and thanks heaven that they've got the film. The moment is underscored with the last few bars of _____ DOM and MARTY grab him before he gets too caught up in the impression and they high-tail it out through the roof exit.

Another door on the other side of the roof suddenly bursts open. Through it pour ENGULF and DEVOUR, followed by the other EXECUTIVES. They look around the roof frantically. They rush over to the chimney and peer down. Suddenly one of the MEN near the edge of the roof gesticulates wildly, signaling the rest to come over to see what he sees. ENGULF and DEVOUR and the rest of the EXECUTIVES run over and look down.

CUT TO:

THEIR P.O.V. - FAR SHOT 605

MEL, MARTY and DOM are little figures way below them, running across the plaza outside the Engulf & Devour building. MEL carries the film.

CUT TO:

TIGHT TWO SHOT - ENGULF AND DEVOUR 606

ENGULF speaks.

TITLE CARD

"They've got the film. Quick, get the high-powered rifle."

CUT BACK TO:

WIDE SHOT - ROOF 607

One of the EXECUTIVES hands DEVOUR a large attache case. DEVOUR puts it down and with the expertise of a professional killer, he begins to assemble the complicated parts of the high-powered rifle. ENGULF and the other EXECUTIVES look on as DEVOUR clicks each piece into place.

QUICK CUTS TO:

SECTIONS OF HIGH-POWERED RIFLE 608

They are lifted out of the case and snapped into place.

CUT TO:

MED. SHOT - ENGULF AND OTHER EXECUTIVES GROUPED AROUND DEVOUR 609

DEVOUR continues taking parts and snapping them into place. The EXECUTIVES are puzzled. The high-powered rifle is beginning to look like a jungle gym. There seem to be fifty different barrels pointing in every direction. Finally, ENGULF can't stand it anymore. He grabs the contraption from DEVOUR and reaches toward another EXECUTIVE who hands him a normal, already assembled, high-powered rifle with telescopic sight. He hands it to DEVOUR. DEVOUR rises, points the rifle down at the street.

CUT TO:

DEVOUR'S P.O.V. 610

There, framed in the target of the telescopic sight, we SEE MEL, MARTY and DOM as they continue to make their way across the plaza.

CUT TO:

CLOSEUP - DEVOUR 611

His facial muscles grow tense as he slowly squeezes the trigger.

CUT TO:

EXT. PLAZA - DAY 612

MEL, MARTY and DOM hurry along. Suddenly, a high-explosive bullet hits the pavement close by. A good sized hole is blown out. The THREE OF THEM leap into the air as one and start running. A moment later, another bullet hits near them. They react the same way. This happens a few more times and creates the effect of MEL, MARTY and DOM doing a crazy, running-jumping dance. They turn the corner and disappear from view.

CUT TO:

WIDE SHOT - ROOF 613

ENGULF indicates "They are getting away. Hurry, follow me." He goes to the roof exit and DEVOUR and the rest of the EXECUTIVES quickly follow.

CUT TO:

OVERHEAD SHOT - PARKING LOT - DAY 614

We SEE the three little figures of MEL, MARTY and DOM race over to the parking lot ATTENDANT near his booth. We SEE the Yellow Morgan is trapped in the center of the completely filled parking lot. They frantically speak to the ATTENDANT who, in turn, becomes very animated. Now, in less than thirty seconds due to the magic of UNDERCRANKING, we SEE the PARKING LOT ATTENDANT maneuver one hundred cars in record time. Fast symphonic MUSIC UNDERSCORES the action. The MUSIC ENDS with a thrilling finale as the Yellow Morgan is delivered to MEL and the guys. They jump in, salute the ATTENDANT and take off. The exhausted ATTENDANT collapses, falls over backwards and lands on the ground, spread-eagle.

CUT TO:

STREET - JUST OUTSIDE PARKING LOT 615

ENGULF, DEVOUR and the EXECUTIVES are approaching the lot. The Yellow Morgan whips by, almost running them over.

CUT TO:

TIGHT TWO SHOT - ENGULF AND DEVOUR 616

Their eyes are bugged out in amazement. ENGULF signals off in the distance.

CUT TO:

ENGULF & DEVOUR BUILDING, WEST 617

The three sleek Engulf & Devour black limousines exit the garage in quick succession.

CUT TO:

WIDE SHOT - STREET 618

The Engulf & Devour limousines ENTER SHOT and speed away.

CUT TO:

EXT. LOS ANGELES STREET - DAY 619

The Yellow Morgan comes into view.

CUT TO:

TIGHT THREE SHOT - MEL, MARTY AND DOM 620

They have their eyes glued to the road as they speed along towards the theater. MARTY and DOM turn around and look.

CUT TO:

THEIR P.O.V. - WIDE SHOT - STREET - DAY 621

We SEE the three Engulf & Devour limousines gaining on them. DOM speaks.

TITLE CARD

"They're after us -- floor it!"

CUT TO:

WIDE SHOT - DAY 640

The Yellow Morgan is speeding along.

CUT TO:

TIGHT THREE SHOT - MEL, MARTY AND DOM 641

MEL turns to MARTY and speaks.

TITLE CARD

"What time is it?"

CUT BACK TO:

SCENE 642

MARTY shoves his wristwatch right in front of MEL's eyes, completely blocking his vision.

CUT TO:

WIDE SHOT 643

The Yellow Morgan does a few whacky maneuvers.

CUT BACK TO:

TIGHT THREE SHOT - MEL, MARTY AND DOM 644

MEL smacks MARTY's arm away and quickly reads the time.

CUT TO:

CLOSEUP - MARTY'S WRISTWATCH 645

The time reads:

7:00

CUT TO:

INT. WIDE SHOT - PREVIEW THEATER 646

The theater is jammed with people. Every seat is taken. Occasionally, we spot, in the aisles next to a seat, a trash-can size container of popcorn. The audience is growing restless. They look at their watches. They indicate dissatisfaction and grumbling.

CUT TO:

CLOSEUP - MEL'S FOOT 622

It presses down on the accelerator. MARTY'S foot comes INTO SHOT and presses down on MEL'S foot. DOM'S foot comes INTO SHOT and presses down on MARTY'S foot.

CUT BACK TO:

SCENE 623

The Yellow Morgan leaps forward.

CUT TO:

WIDE SHOT 624

Yellow Morgan turns corner on two wheels.

CUT TO:

REVERSE ANGLE - YELLOW MORGAN 625

It comes around corner. It screeches by an outdoor restaurant. Suddenly, from out of a side street, comes an Exterminator's Van. There appears to be a huge fly riding on top of it.

CUT TO:

CLOSER SHOT - EXTERMINATOR'S VAN 626

It is a fly -- a three-foot long, two-foot wide plastic replica of a common housefly. On the side of the Van is a sign which reads:

ACNE PEST CONTROL
YOU CALL - WE KILL

CUT TO:

WIDE SHOT - STREET 627

The Yellow Morgan and the Exterminator's Van almost collide. The Exterminator's Van screeches to a halt just in the nick of time. It misses the Yellow Morgan by inches. However, the big plastic fly on top of the Van tears loose from its moorings and goes sailing OUT OF FRAME.

CUT TO:

EXT. MED. SHOT - OUTDOOR RESTAURANT - DAY 628

A well-dressed MAN is seated all alone at a corner table. He is having a bowl of soup. Suddenly, the big plastic fly lands squarely on top of the table with a big crash.

CUT TO:

CLOSEUP - MAN 629

He indignantly signals to a waiter with his napkin. He speaks.

TITLE CARD

"Waiter! There's a fly in my soup."

CUT TO:

CLOSEUP - TRAFFIC SIGN - A BIG WIDE ARROW 630

It reads: ONE WAY. CAMERA PULLS BACK just in time to REVEAL the Yellow Morgan rounding the corner into the street - going the wrong way! All of a sudden, from nowhere in front of them, we SEE a car coming right at them. A big sign on top of the car reads: "CAUTION, STUDENT DRIVER."

CUT TO:

CLOSEUP - MEL, MARTY AND DOM 631

A look of mild panic flashes across their faces.

CUT TO:

TIGHT TWO SHOT - MALE INSTRUCTOR AND MIDDLE-AGED LADY DRIVER 632

They each have a steering wheel. As the Yellow Morgan is about to hit them in a head-on collision, the INSTRUCTOR and the LADY DRIVER turn their respective steering wheels sharply in opposite directions.

CUT TO:

WIDE SHOT - ONE-WAY STREET AND INTERSECTION - DAY 633

The driving-school car splits in half. One half turns to the right while the other half turns to the left. The Morgan goes straight ahead.

CUT TO:

TIGHT THREE SHOT - MEL, MARTY AND DOM 634

All three are holding each other, their heads buried in each other's arms. They look up in confusion. They can't figure out what happened. The Yellow Morgan makes a turn onto a regular two-way street and goes out of view.

CUT TO:

OUT 635

A TWO-WAY NARROW STREET - DAY 636

The Yellow Morgan comes into view. Driving in the opposite direction we see a small foreign car. Tied to the top of the car we see a big moose lying on its back. The Yellow Morgan and the foreign car with the moose just miss each other by inches.

CUT TO:

TIGHT SHOT - TWO HUNTERS SITTING IN FRONT SEAT 637

They mop their brows with great relief.

CUT BACK TO:

WIDE SHOT - SAME STREET 638

Suddenly from out of nowhere, ZOOM the three Engulf & Devour limos. They force the HUNTERS' car up on the sidewalk as they rush past. The HUNTERS' foreign car loses its balance and rolls over onto its roof.

CUT TO:

TIGHTER SHOT - OVERTURNED CAR 639

The moose suddenly scrambles to his feet and runs away with the little foreign car and its occupants on his back.

CUT TO:

TIGHT SHOT - MIDDLE-AGED COUPLE 647

They look at each other and shake their heads, indicating "What's going on?"

CUT TO:

WIDE SHOT - NEW ANGLE - FROM BACK OF HOUSE TO CURTAINS ON STAGE 648

A FEW COUPLES, annoyed at having to wait, get up and start to walk out. Suddenly, the curtains part. VILMA comes bounding on stage.

CUT TO:

CLOSEUP - VILMA 649

She rips her blouse open revealing her sensational breasts housed in a sexy black bra. She stretches out her arms and begins to sing.

TITLE CARD

"BA - BA - LOOO!"

CUT BACK TO:

SCENE 650

The PEOPLE who are walking up the aisles stop dead in their tracks, turn around and watch VILMA, in B.G. They rush back to their seats.

CUT TO:

EXT. L.A. STREET - NIGHT 651

The Yellow Morgan is driving along with headlights on. All of a sudden, from the opposite direction, we SEE the three Engulf & Devour limousines, their lights ablaze, ENTER THE FRAME. The two limousines directly behind the lead car spread out and flank the lead car, one on each side. They fill the entire width of the street.

CUT TO:

TIGHT SHOT - YELLOW MORGAN 652

MEL, MARTY and DOM register fear. MEL quickly turns the wheel with all of his might. The Yellow Morgan makes a sharp turn, so sharp that the reel of film flies out of DOM's lap and into the street.

CUT TO:

CLOSEUP - REEL OF FILM 653

It hits the pavement. We SEE part of the film begin to unravel.

CUT BACK TO:

TIGHT SHOT - YELLOW MORGAN 654

It screeches to a stop, not far from the Coke machine that we saw earlier in the film.

CUT TO:

WIDE SHOT 655

The three limousines come toward MEL, MARTY and DOM and form a semi-circle, trapping the Yellow Morgan parked at the curb.

CUT TO:

TIGHTER SHOT - YELLOW MORGAN 656

MEL, MARTY and DOM jump out of the car and rush to retrieve the film.

CUT TO:

WIDE SHOT 657

ENGULF and DEVOUR and all the EXECUTIVES jump out of their cars and start after them.

CUT TO:

TIGHT THREE SHOT - MEL, MARTY AND DOM 658

They're like trapped rats looking around for a way out. MEL snaps his fingers and points to the Coke machine.

QUICK CUT TO:

TIGHT SHOT - COKE MACHINE 659

QUICK CUT BACK TO:

MEL, MARTY AND DOM 660

MEL speaks to MARTY.

TITLE CARD

"You get the film. We'll hold them off."

CUT BACK TO:

WIDE SHOT 661

MEL and DOM rush towards Coke machine as MARTY goes to pick up the film.

CUT TO:

TIGHT SHOT - MARTY 662

There are yards of film strewn about. He doesn't know quite how to pick it all up. He gets an idea. He takes off his belt and throws it to the ground, picks up the end of the film and threads it through the loops of his pants. It looks as if he is now wearing a celluloid belt. He starts turning madly, winding the film around his waist.

CUT TO:

TIGHT SHOT - ENGULF, DEVOUR AND THE EXECUTIVES 663

They are closing in. Their faces are vividly painted with menace.

CUT TO:

TIGHT SHOT - MEL AND DOM AT COKE MACHINE 664

MEL shoves his hand into his pocket and comes up with a handful of change. He hands a coin to DOM who takes it and inserts it into machine. He then taps MEL on the head like one of the men on a World War II bazooka team. MEL pulls the lever. The two of them duck. A can of Coke comes flying out of the machine in the direction of the EXECUTIVES.

CUT TO:

WIDE SHOT - ENGULF, DEVOUR AND EXECUTIVES 665

They are advancing. The can of Coke lands in front of them and explodes. They are momentarily thrown back.

CUT TO:

TIGHT SHOT - ENGULF 666

For a moment he is stunned. Then, he regains his senses, raises his arm high over his head and points "Onward!"

CUT TO:

WIDE SHOT 667

The EXECUTIVES rally around him and resume their charge.

CUT TO:

TIGHT SHOT - MEL AND DOM AT COKE MACHINE 668

Dramatic military MUSIC UNDERSCORES the action as MEL and DOM, working like a top-drawer team, launch one can of Coke after another in quick succession.

QUICK CUT TO:

TWO EXECUTIVES 669

They are blown back by exploding cans of Coke.

CUT TO:

TIGHT SHOT - MARTY 670

He is still spinning like a human spool. The film is now covering a large part of his anatomy.

CUT TO:

ENGULF AND HIS MEN 671

ENGULF issues instructions. TWO MEN break to the right, TWO OTHERS to the left. They are obviously going to outflank the Coke machine.

CUT TO:

TIGHT SHOT - MEL AND DOM AT COKE MACHINE 672

MEL and DOM spot the EXECUTIVES, nod their heads in agreement, insert two coins. DOM puts his rear end up against the front exit chute of the Coke machine. MEL pulls the lever. DOM's rear end is jolted. A moment later, a can of Coke comes shooting out from each side of the Coke machine.

QUICK CUT TO:

SLOW MOTION SHOT 673
TWO EXECUTIVES ON THE RIGHT

They are blown down.

QUICK CUT TO:

SLOW MOTION SHOT 674
TWO EXECUTIVES ON THE LEFT

They are blown up.

CUT TO:

TIGHT SHOT - ENGULF'S FACE 675

He emits a stream of vulgarities which consist of every curse word known to man.

TITLE CARD

"Oh, darn it."

CUT TO:

TIGHT TWO SHOT - ENGULF AND DEVOUR 676

They press onward. Suddenly, a can of Coke falls at their feet.

CUT TO:

CLOSEUP - CAN OF COKE 677

We know in an instant that it is a "live" Coke as spray hisses from the top of the can.

CUT TO:

TIGHT TWO SHOT - ENGULF AND DEVOUR 678

They stare at the can, both rooted to the ground in fear.

Suddenly, DEVOUR, in an act of extreme heroism, throws himself on top of the Coke. It goes off. DEVOUR's body bounces up about two feet. ENGULF kneels down, turns him over and cradles him in his arms.

CUT TO:

CLOSEUP - DEVOUR'S FACE 679

His expression tells us that the can of Coke definitely exploded in his stomach.

CUT TO:

EXTREME CLOSEUP - ENGULF 680

His face fills the screen as he shouts.

TITLE CARD
(in large letters)

"MEDIC!!!"

CUT TO:

TIGHT SHOT - MEL AND DOM AT COKE MACHINE 681

They hug each other and jump up and down in happiness. MEL looks at his watch and speaks excitedly.

TITLE CARD

"Oh, my goodness. It's 7:30. C'mon!"

MEL and DOM pick up MARTY and exit the FRAME.

CUT BACK TO:

TIGHT TWO SHOT - ENGULF & DEVOUR 682

DEVOUR comes to. He opens his eyes and looks around. ENGULF is happy. His happiness quickly turns to concern. His eyes widen. He points and speaks.

TITLE CARD

"Look! They're getting away."

CUT TO:

YELLOW MORGAN 683

MARTY is laid across the back like a long bolt of film. MEL is at the wheel and DOM sits beside him as they speed away towards the theatre.

CUT TO:

WIDE SHOT - ENGULF & DEVOUR 684

They leap up and run to their Mercedes. They get in.

CUT TO:

TIGHT SHOT - INT. MERCEDES 685

ENGULF tries to start the car. The engine won't turn over.

CUT TO:

TIGHT SHOT - ENGULF & DEVOUR 686

They jump out of the car. ENGULF waves his hand wildly and shouts.

TITLE CARD

"TAXI! TAXI! TAXI! THEY'RE NEVER THERE WHEN YOU NEED THEM."

CUT BACK TO:

TIGHT TWO SHOT - ENGULF & DEVOUR 687

DEVOUR tugs at ENGULF's sleeve and points to something directly behind them.

CUT TO:

HUGE SIGN THAT READS: CITY CAB 688

Just behind them, we see a City Cab parking lot. Five or six cabs are parked at various angles.

CUT TO:

DIFFERENT ANGLE 689

ENGULF & DEVOUR jump over the low fence and rush into the first cab in line.

CUT TO:

WIDE SHOT OF SIGN ABOVE CAB STAND 690

Suddenly a light goes on. It is being screwed into a socket by a workman. It lights up the rest of the sign that we saw earlier. The sign now reads:

CITY CAB CRASH TESTING CENTER.

CUT TO:

INT. TAXI 691

ENGULF & DEVOUR are seated in the back. ENGULF shouts some orders to the driver.

TITLE CARD

"QUICK! FOLLOW THAT YELLOW MORGAN."

CUT BACK TO:

SCENE 692

The driver does not respond. The cab remains motionless. DEVOUR leans over and shouts something into the driver's ear. For the first time, we see that the driver is a dummy.

TITLE CARD

"C'mon dummy...step on it."

CUT BACK TO:

SCENE 693

DEVOUR pushes the driver-dummy forward.

CUT TO:

EXTREME CLOSEUP - LONG ROD WITH RED KNOB AT END 694

Sign on knob reads: "START."

The dummy's body plunges the rod forward.

CUT TO:

CLOSEUP OF REAR OF TAXI 695

Twin tail pipes emit terrific blasts of purple smoke. Taxi speeds OUT OF THE SHOT.

CUT TO:

WIDE SHOT 696

Taxi speed increases tremendously as it moves down crash course.

CUT TO:

INT. - TAXI DASHBOARD 697

Needle goes from 60 to 110.

CUT TO:

TIGHT TWO SHOT - REAR OF TAXI 698

ENGULF & DEVOUR panicked by incredible speed. Taxi crashes into guardrail at end of course with terrific collision impact. Headlights are shattered, hood goes flying up and the radiator explodes in a cloud of hissing steam. The entire front of the car begins to fold up like an accordian.

CUT TO:

CLICHED SLOW MOTION SHOT OF CRASH IMPACT 699

ENGULF & DEVOUR bounce slowly back and forth along with the dummy as pieces of the car disintegrate all around them.

CUT TO:

WIDE SHOT - NORMAL SPEED 700

ENGULF & DEVOUR exit the taxi. The door falls off. Their clothes are ripped to shreds. They stagger TOWARDS THE CAMERA.

CUT TO:

WIDE TWO SHOT 701

ENGULF, sincerely dazed, mumbles something to DEVOUR.

TITLE CARD

"Don't tip him."

CUT BACK TO:

SCENE 702

They collapse.

CUT TO:

INT. PREVIEW THEATER - LOBBY 703

The STUDIO CHIEF is pacing up and down nervously. He has a cigar in each hand and puffs from one to the other furiously. The lobby doors burst open and in fly MEL and DOM carrying MARTY. He is totally wrapped in the film up to, but not including, his eyes. He looks like a celluloid mummy. The film begins to unwind a little as they rush him up the stairs towards the projection booth.

CUT TO:

STUDIO CHIEF 704

He speaks.

TITLE CARD

"Quick. Start the movie. Vilma's running out of ways to hold the audience."

CUT BACK TO:

SCENE 705

As MEL and DOM rush up to the projection booth, the STUDIO CHIEF goes to the aisle doors. He peeks in to see how VILMA is doing.

CUT TO:

HIS P.O.V. - THEATER STAGE 706

The stage is completely empty. VILMA is nowhere in sight and yet the audience is still in their seats, their heads

Cont.

706 Cont.

riveted towards the stage. Suddenly, VILMA, half-naked, comes swinging across the stage, hanging from a rope.

CUT TO:

TIGHT SHOT - VILMA 707

She forces a smile.

CUT BACK TO:

WIDE SHOT 708

As VILMA exits into the wings, once again a number of PEOPLE in the audience who have had it get up and start to leave. Suddenly, the lights dim. The curtains part, REVEALING the big white screen. People immediately stop their exit, turn and rush back to their seats.

CUT TO:

TIGHT SHOT - THEATER SCREEN 709

On the screen, we SEE what resembles the MGM circle except that in place of the lion, we SEE the STUDIO CHIEF smoking a cigar and nodding, "Hello." Above him are the words: "Big Picture Studios," below him the word, "Presents." A new card flashes on the screen, it reads:

A MEL FUNN FILM

CUT TO:

INT. THEATER LOBBY 710

The STUDIO CHIEF is at the door looking in at the screen. He looks up toward the projection booth and indicates with his fingers "O.K. It's workin'."

CUT TO:

TOP OF THE STAIRS JUST OUTSIDE PROJECTION BOOTH 711

MEL nods back at the CHIEF and makes the okay sign. He opens the door to the projection booth, looks in and indicates "O.K. Everything's working."

CUT TO:

INT. PROJECTION BOOTH - TIGHT SHOT - DOM AND PROJECTIONIST 712

DOM nods towards MEL that it's O.K. and looks out toward the screen. The PROJECTIONIST stands alongside him and

Cont.

712 Cont.

does the same. The CAMERA SLOWLY PANS off them to REVEAL MARTY, whose film has been threaded into the projector. He spins around, bobbing up and down, as the film flies off him into the machine.

DISSOLVE TO:

INT. THEATER LOBBY 713

DOM and the STUDIO CHIEF pace back and forth, nervously awaiting the outcome of the movie. VILMA sits on a little sofa. She's now fully dressed but very tired! MEL kneels by her side, kisses her hand and speaks.

TITLE CARD

"If this movie is a hit, we're gonna get married, and you'll never have to take your clothes off again."

CUT BACK TO:

SCENE 714

MEL and VILMA take each other's hands and kiss tenderly.

CUT TO:

INT. THEATER - SCREEN 715

We SEE the scene we saw earlier when MEL was making the movie. The STARS are lined up at the edge of the pool and the CAMERA moves to their faces. One by one, they peel off and dive OUT of FRAME. The MUSIC reaches a crescendo as the words "THE END" appear on the screen.

QUICK CUT TO:

PROJECTION BOOTH 716

As soon as the last few feet of film run out through MARTY's belt loops his pants drop.

QUICK CUT TO:

INT. WIDE SHOT - THEATER 717

The lights come up. The ENTIRE AUDIENCE goes wild over the picture. They are delirious, ecstatic and insane in their appreciation of what they've just seen.

QUICK CUT TO:

THE LADY THEY BROUGHT TO THE MATERNITY HOSPITAL 718

She sits there holding TWINS, kissing one and then the other in happiness.

OUT 719

QUICK CUT TO:

ANOTHER AISLE 720

The HEALER that we saw earlier is jumping for joy. He is cured. He is delirious.

CUT BACK TO:

WIDE SHOT - THEATER 721

Hundreds of PATRONS literally leave the ground in uncontrollable joy. They do somersaults, back flips, and even swan dives off the balcony. It is truly a sight to behold.

CUT TO:

EXT. PREVIEW THEATER - NIGHT 722

The doors swing open as MEL, DOM, VILMA and STUDIO CHIEF exit the theater, hugging and kissing each other. MARTY catches up to them, still turning and bobbing up and down. They link arms and begin to march down the street triumphantly.

CUT TO:

NEW ANGLE 723

As the bright, up-tempo march MUSIC fills the air, we SEE a V-shaped line of PEOPLE, their arms linked together, march toward us. In the center is MEL FUNN. VILMA is on his left. DOM is on his right. MARTY is on VILMA's left. The STUDIO CHIEF is on DOM's right.

CUT TO:

WIDER SHOT 724

As the V continues to move TOWARD THE CAMERA, new PEOPLE join in. First, ENGULF and DEVOUR on either side.

Cont.

724 Cont.

SHOT CONTINUES TO WIDEN as our SUPER-STARS join the V, followed by EVERY MEMBER OF THE CAST.

As part of our CLOSING CREDIT MOTIF, we will do QUICK CLOSEUP SHOTS of our LEADING PLAYERS as they march PAST THE CAMERA.

The MUSIC builds to a spine-tingling finale. Rockets and roman candles go off as we SUPERIMPOSE the words:

THE END

FADE TO BLACK

AFTER A SHORT BEAT, the following words APPEAR ON THE SCREEN in white letters:

THIS WAS A TRUE STORY.